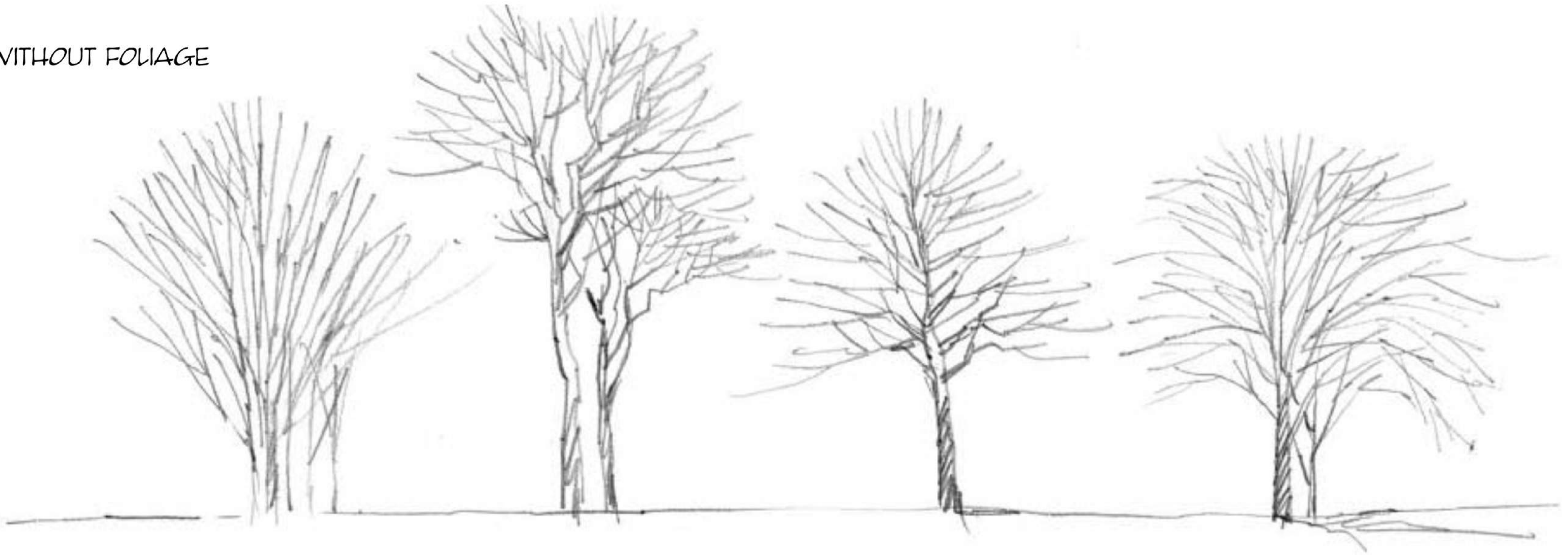


ARCHITECTURAL PRESENTATION

RENDERING EXTERIOR ELEMENTS

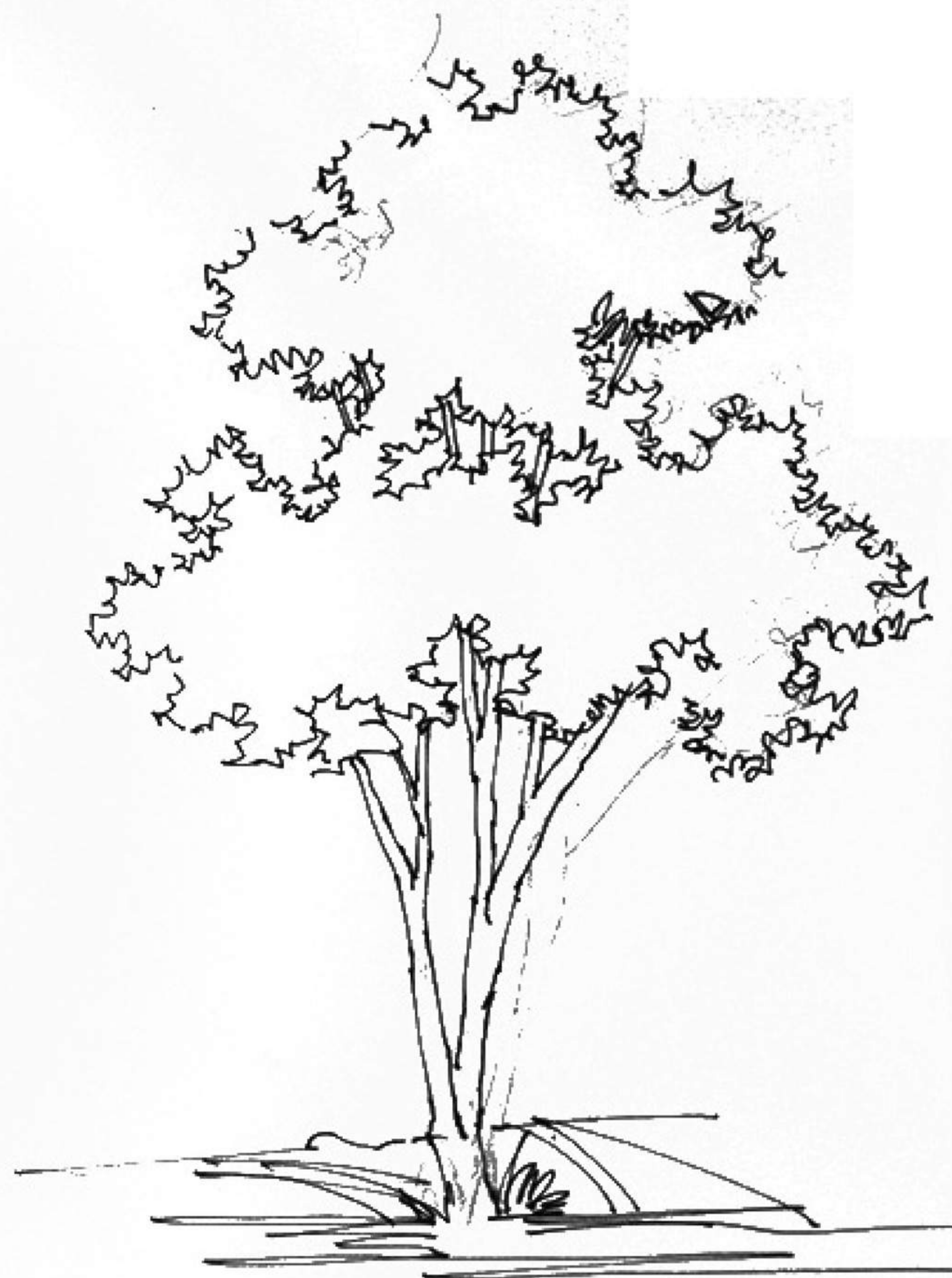
TREES

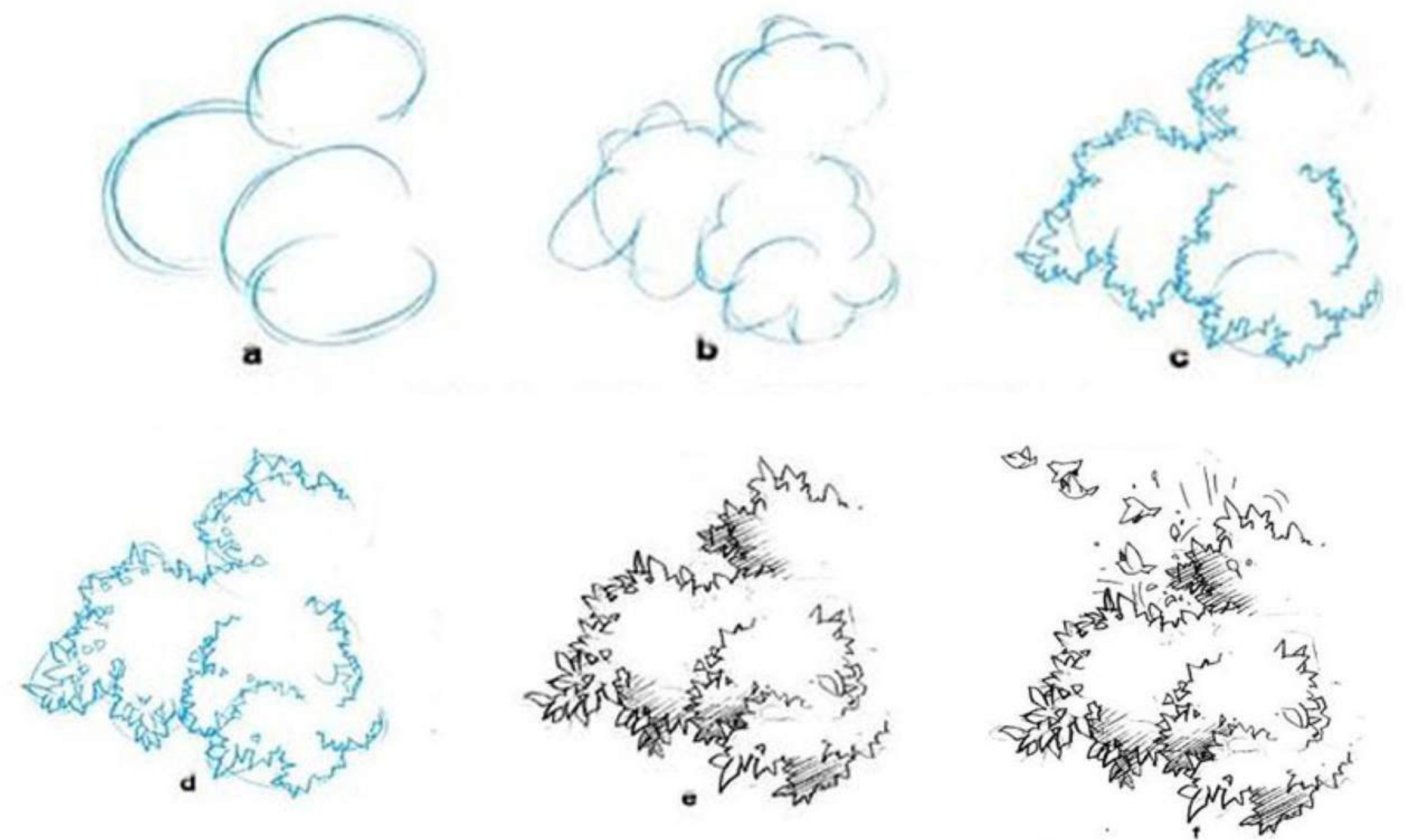
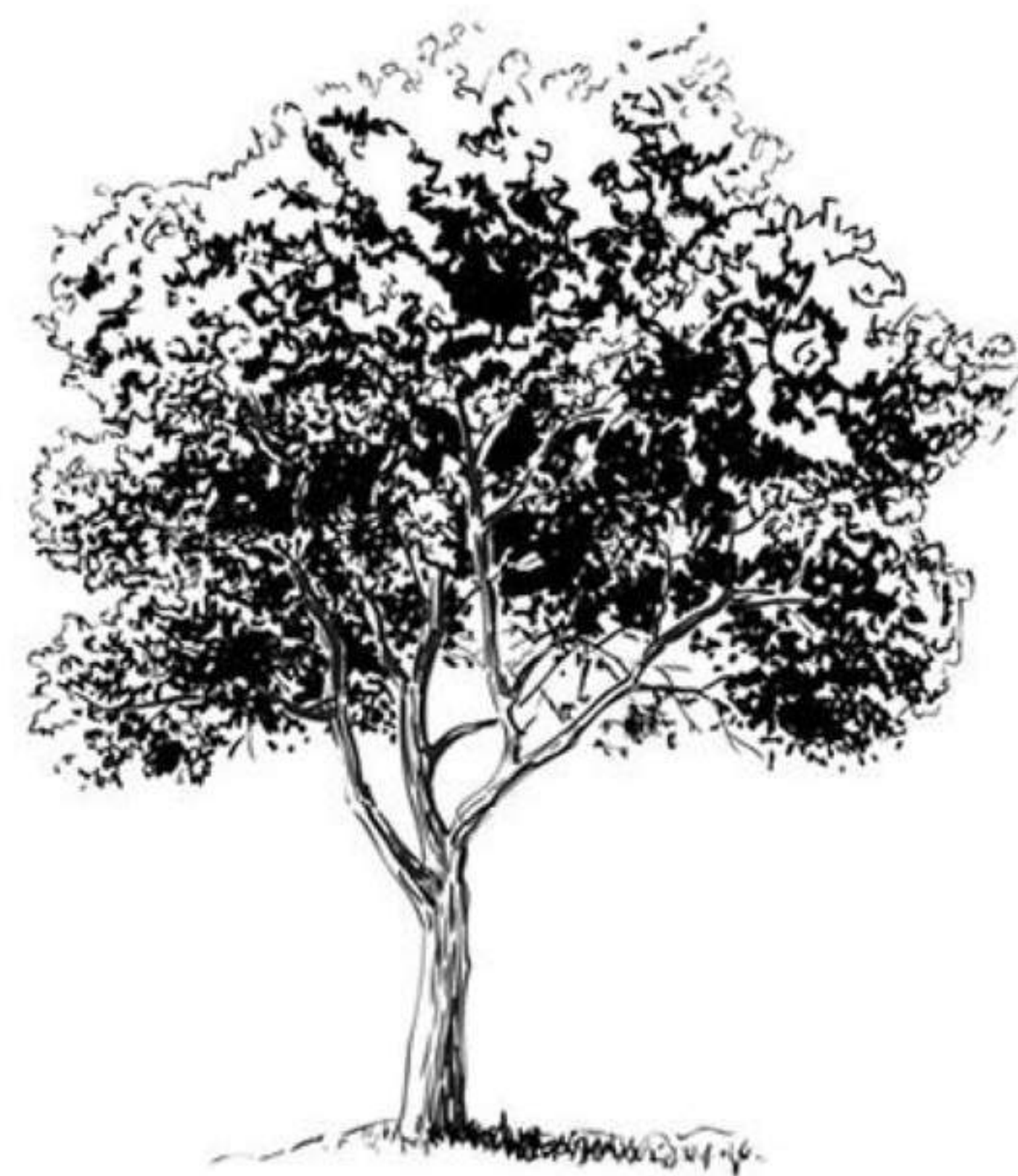
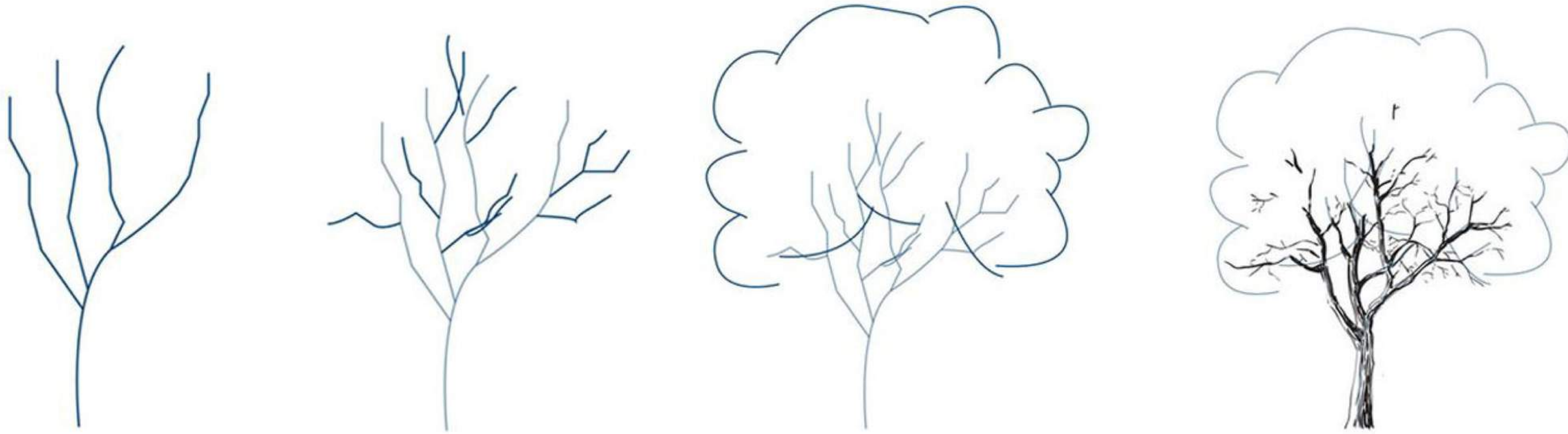
WITHOUT FOLIAGE



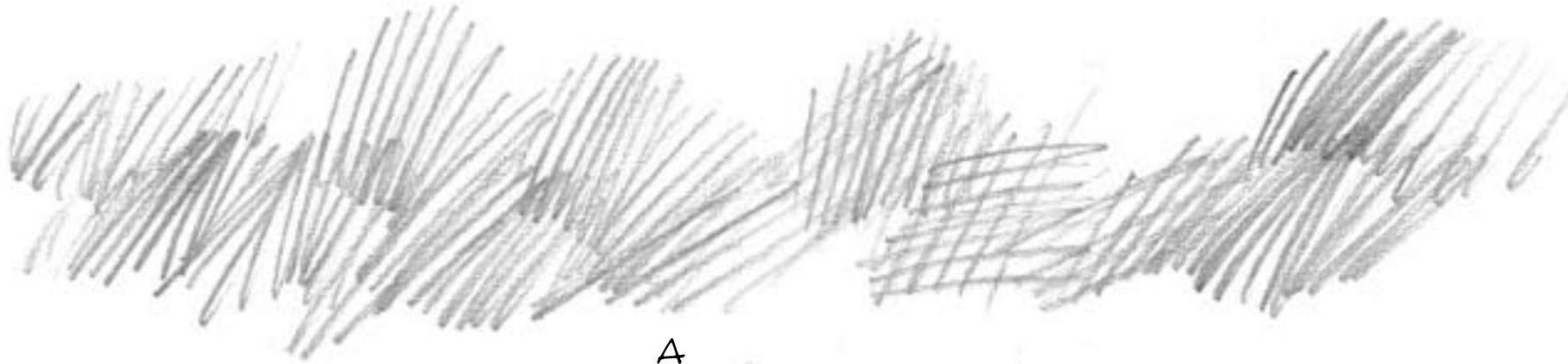
WITH FOLIAGE







BASIC TEXTURES



A

Short individual strokes; change direction occasionally to create a cross-hatching effect.



B

Short, continuous strokes; change direction occasionally.



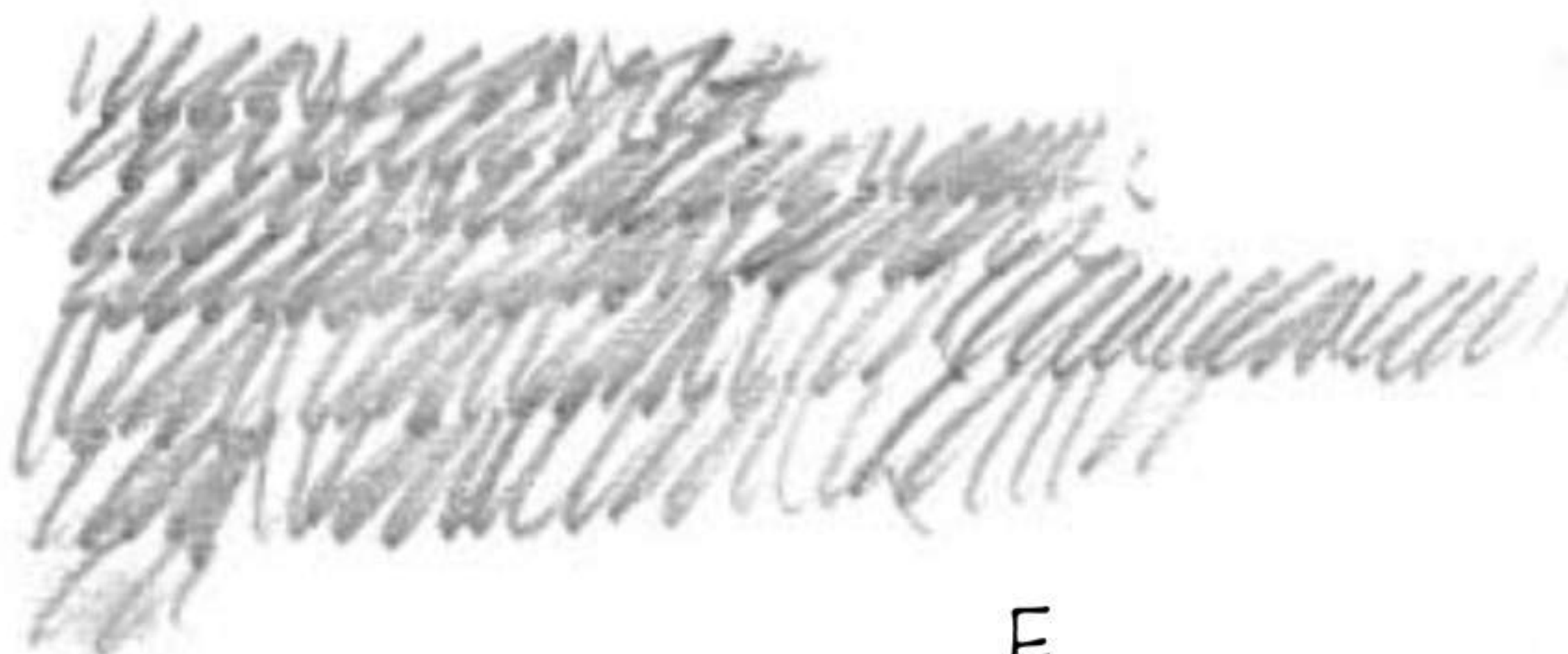
C

Continuous M-strokes; change direction constantly.



D

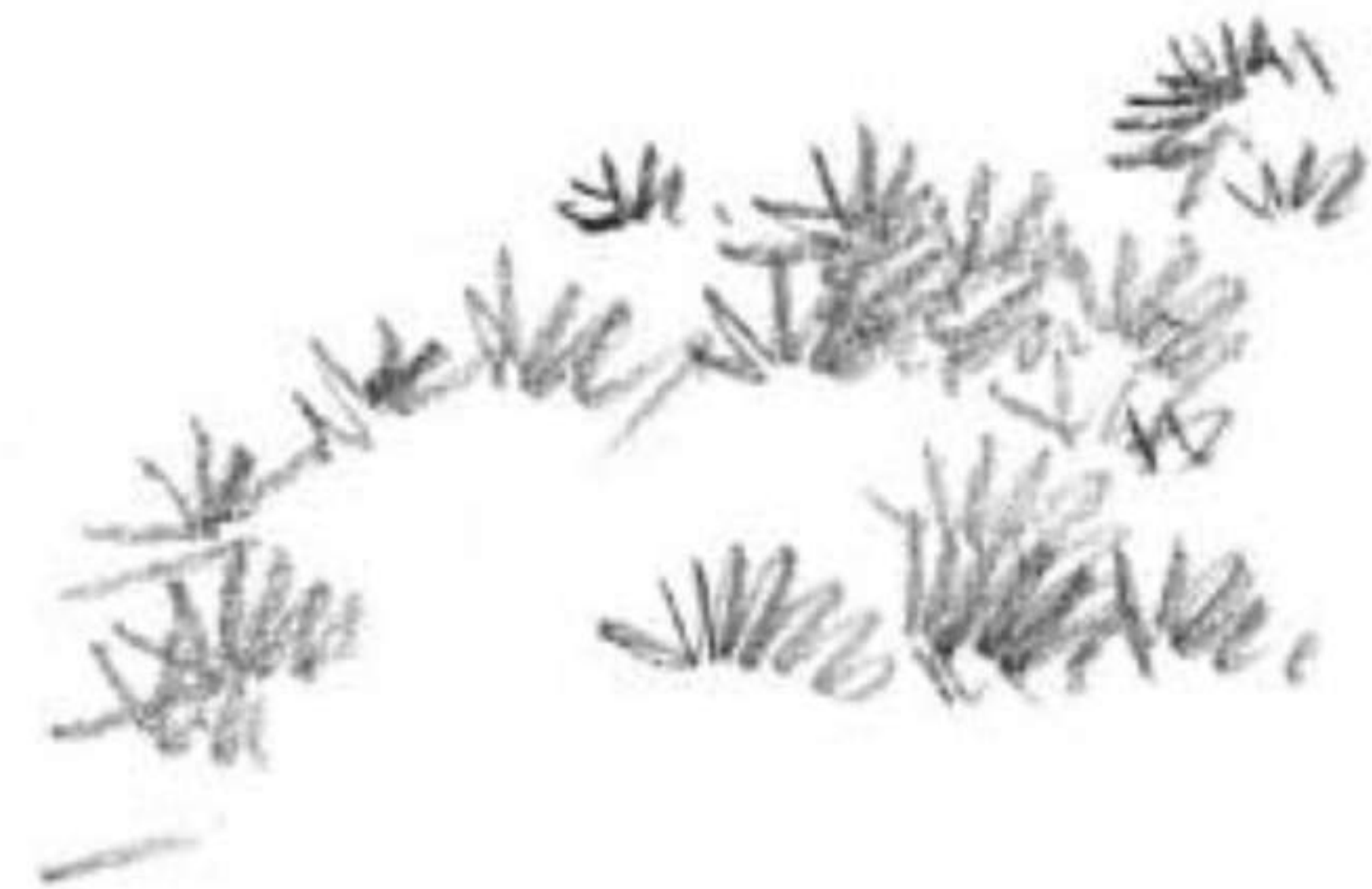
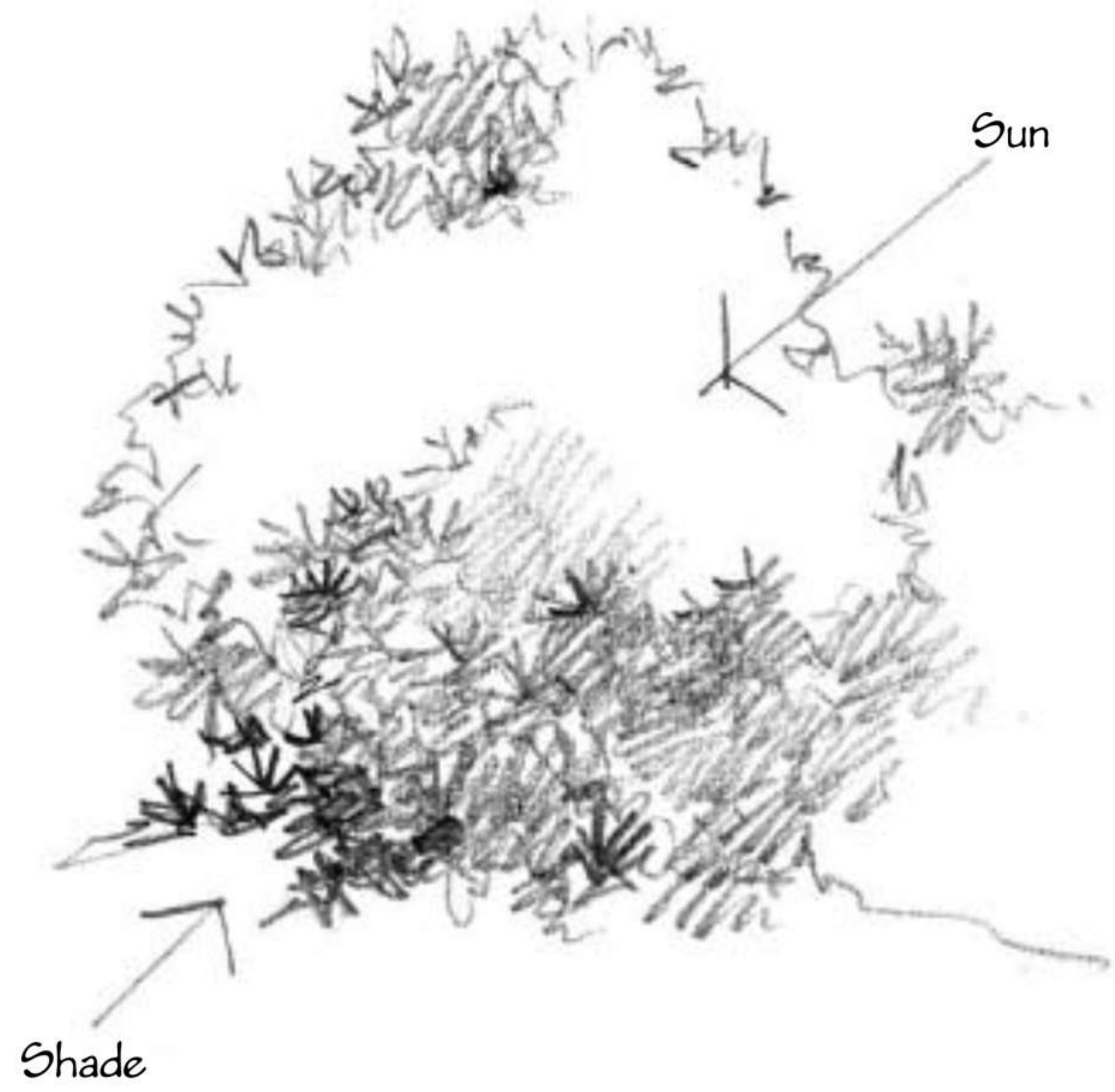
Continuous W-strokes; change direction constantly.



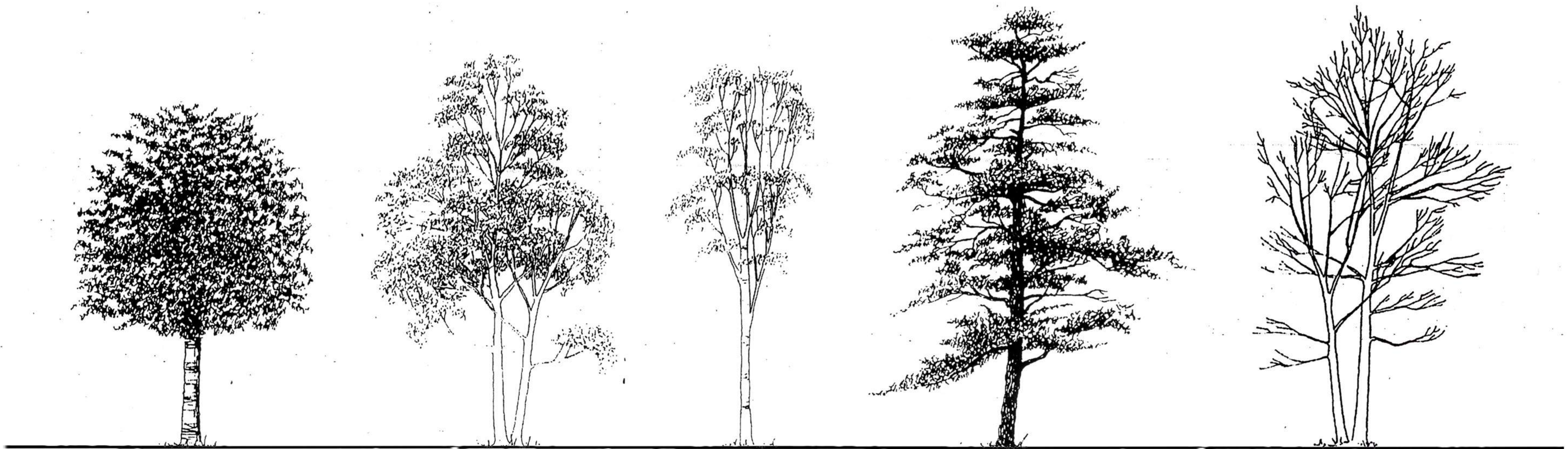
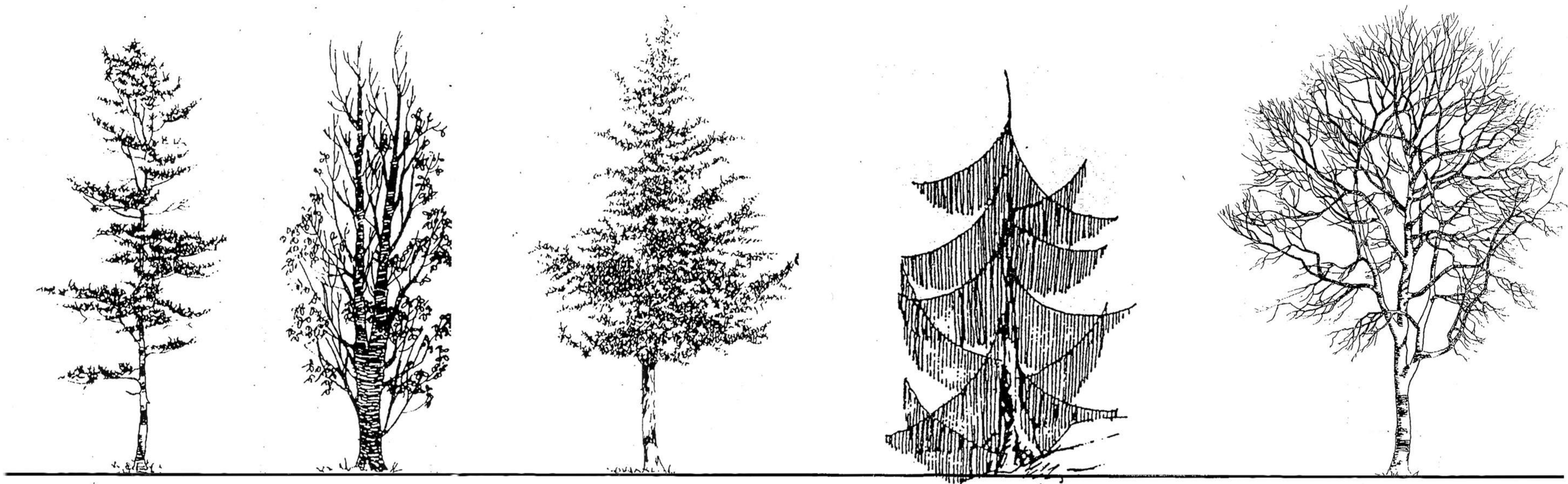
E

Very short M-strokes with constant direction.

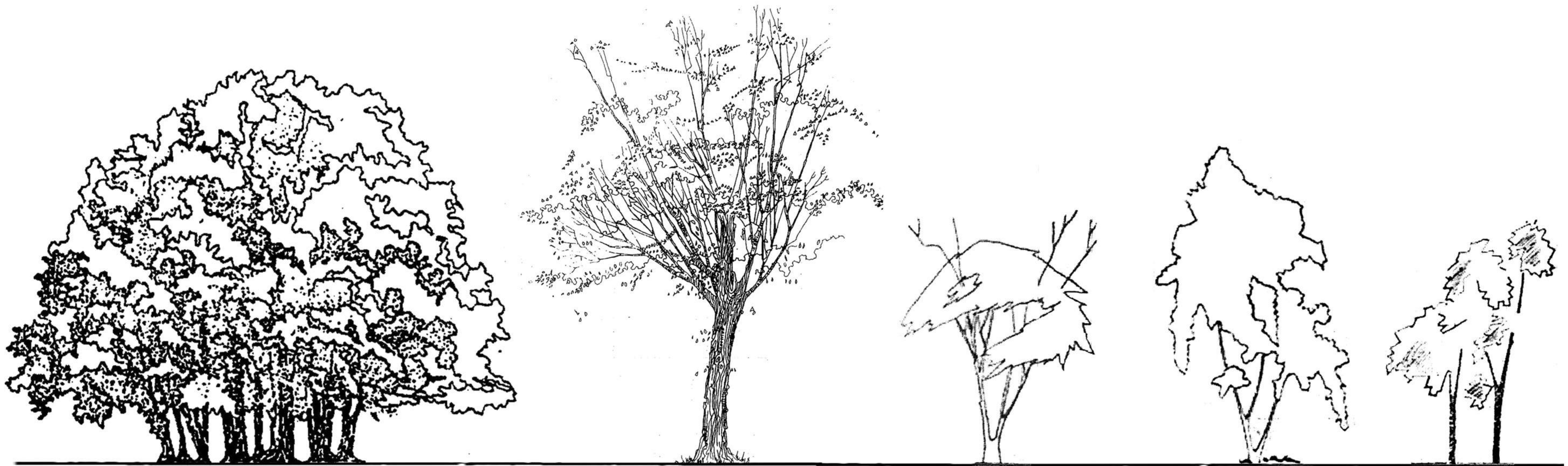
STROKES, TEXTURES, AND FOLIAGE



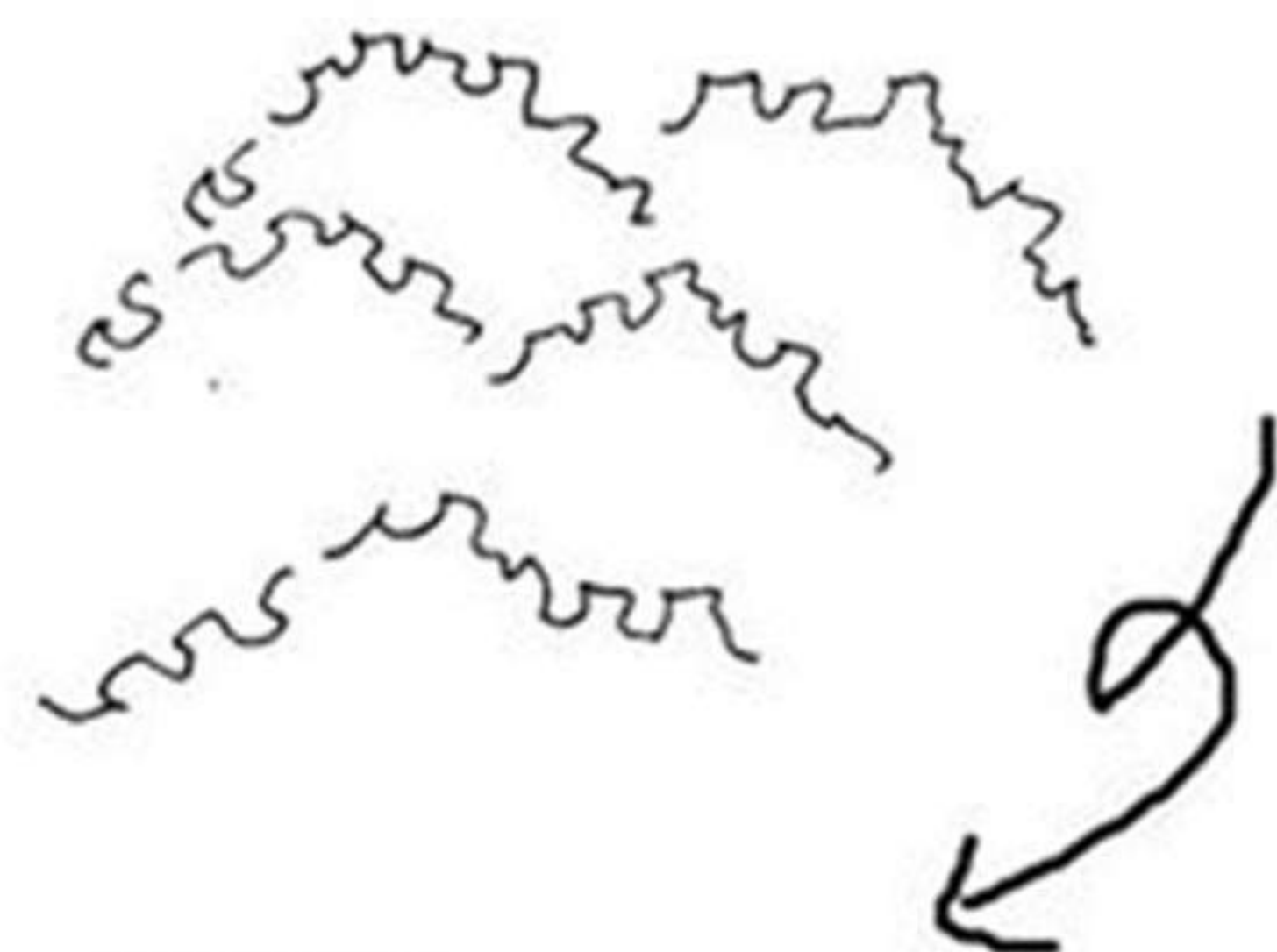
314 pencil



TREES IN ELEVATION



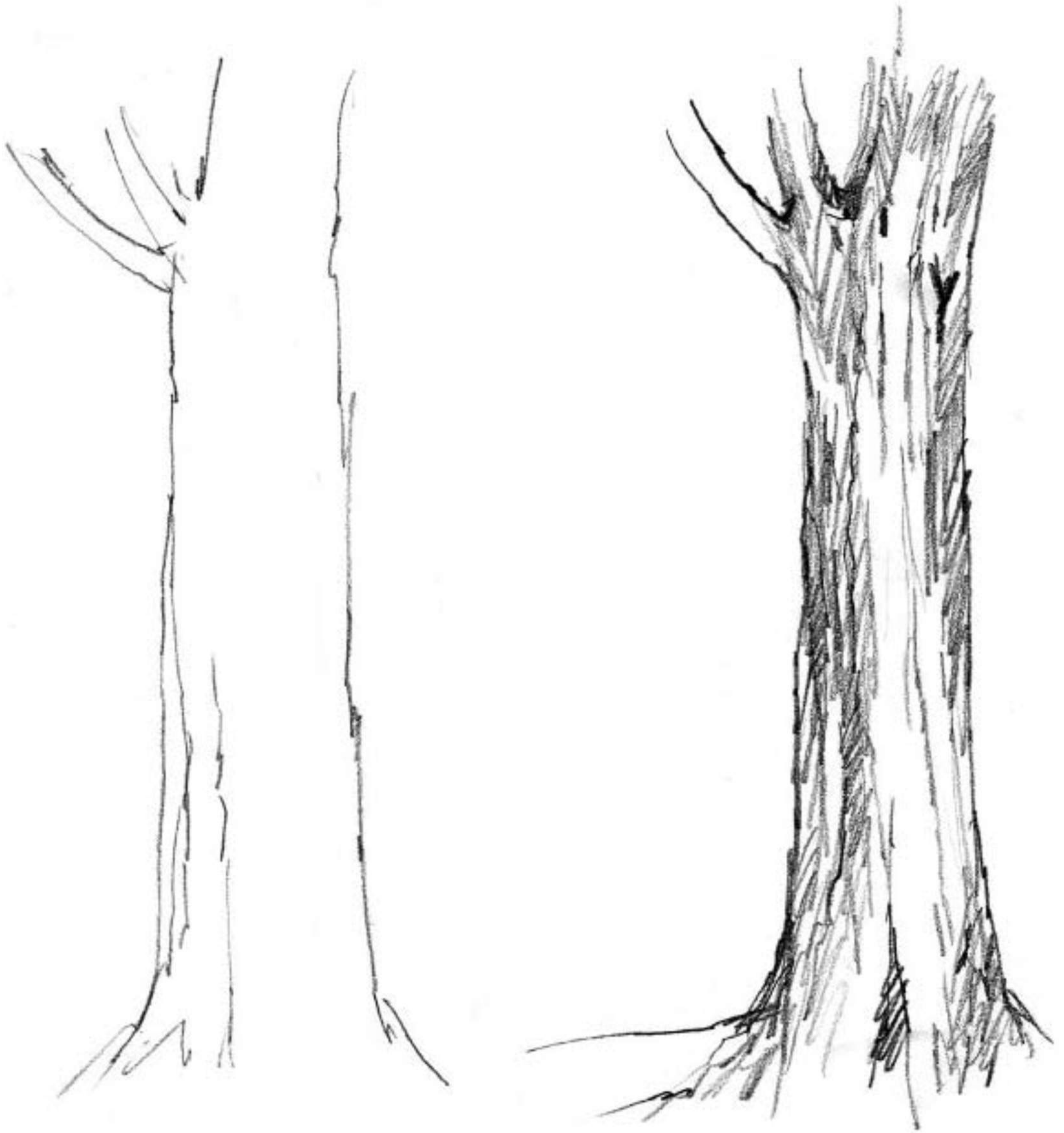
TREES IN ELEVATION



Handwritten signature



TREES IN ELEVATION



Mature tree with cracked bark (e.g., oak)

STEP BY STEP ILLUSTRATION ON HOW TO DRAW A TREE



Step 1: Outline the form and major trunk structure.

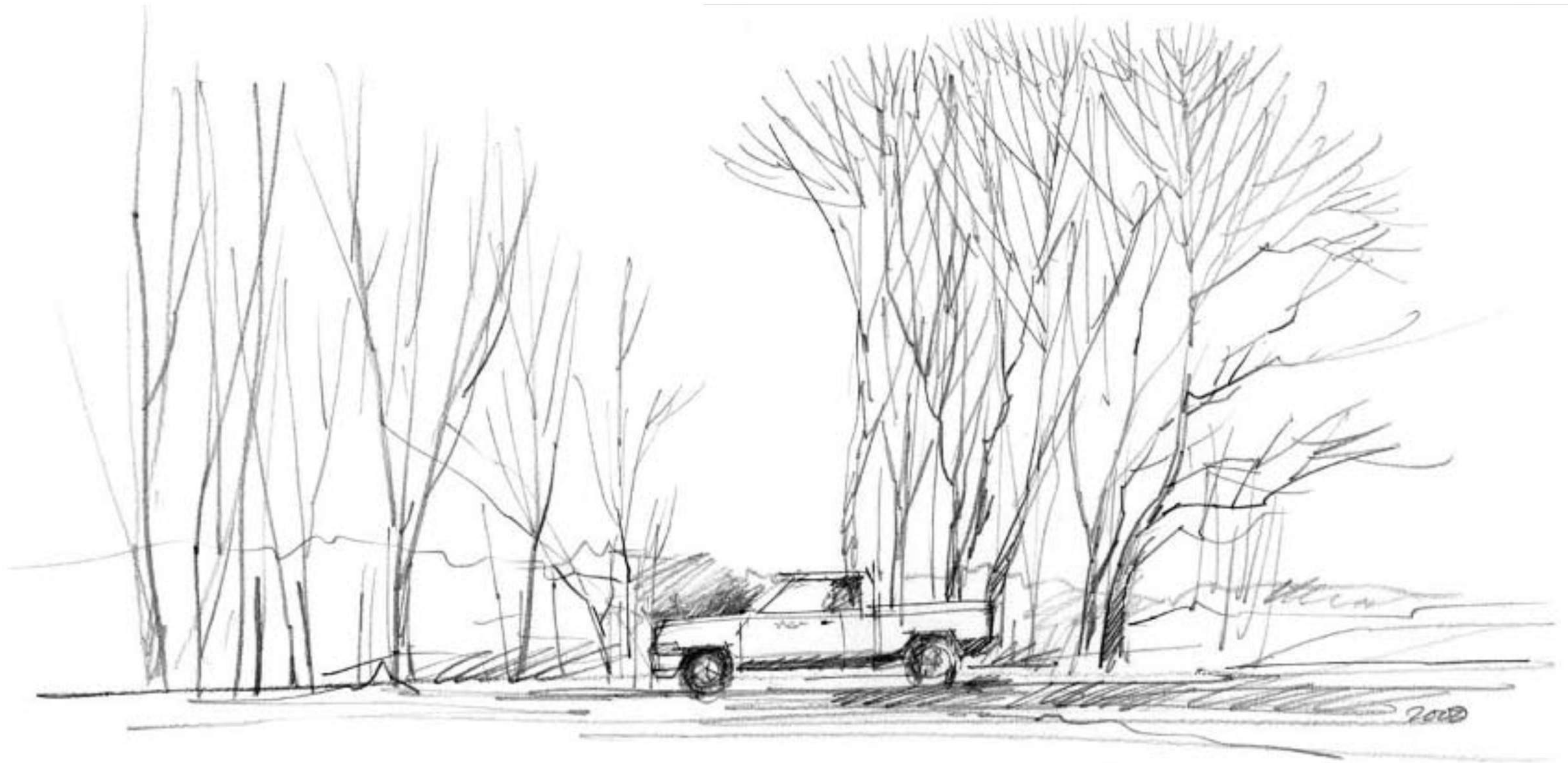
Step 2: Fill in minor branching.

Step 3: Add details and shading.

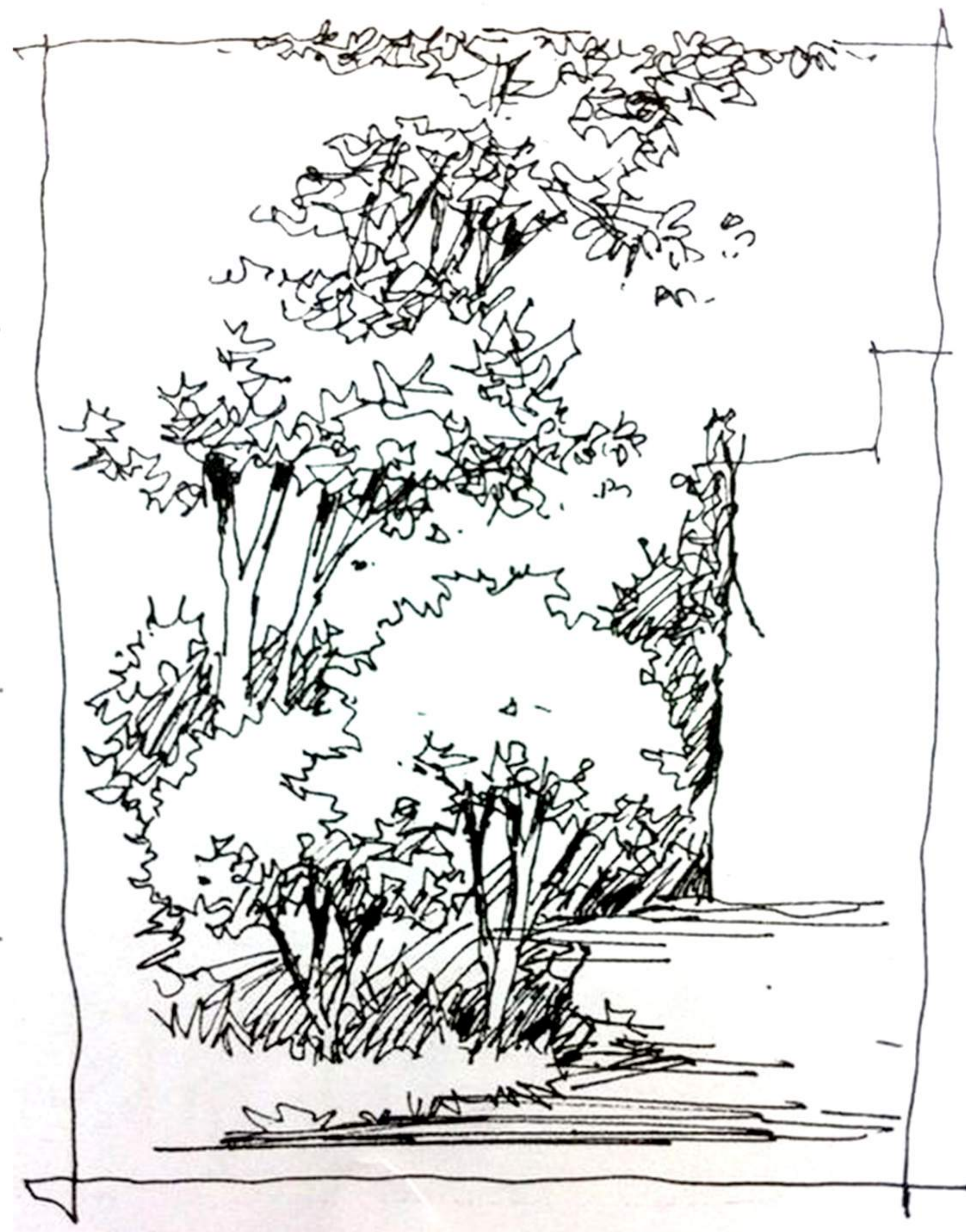
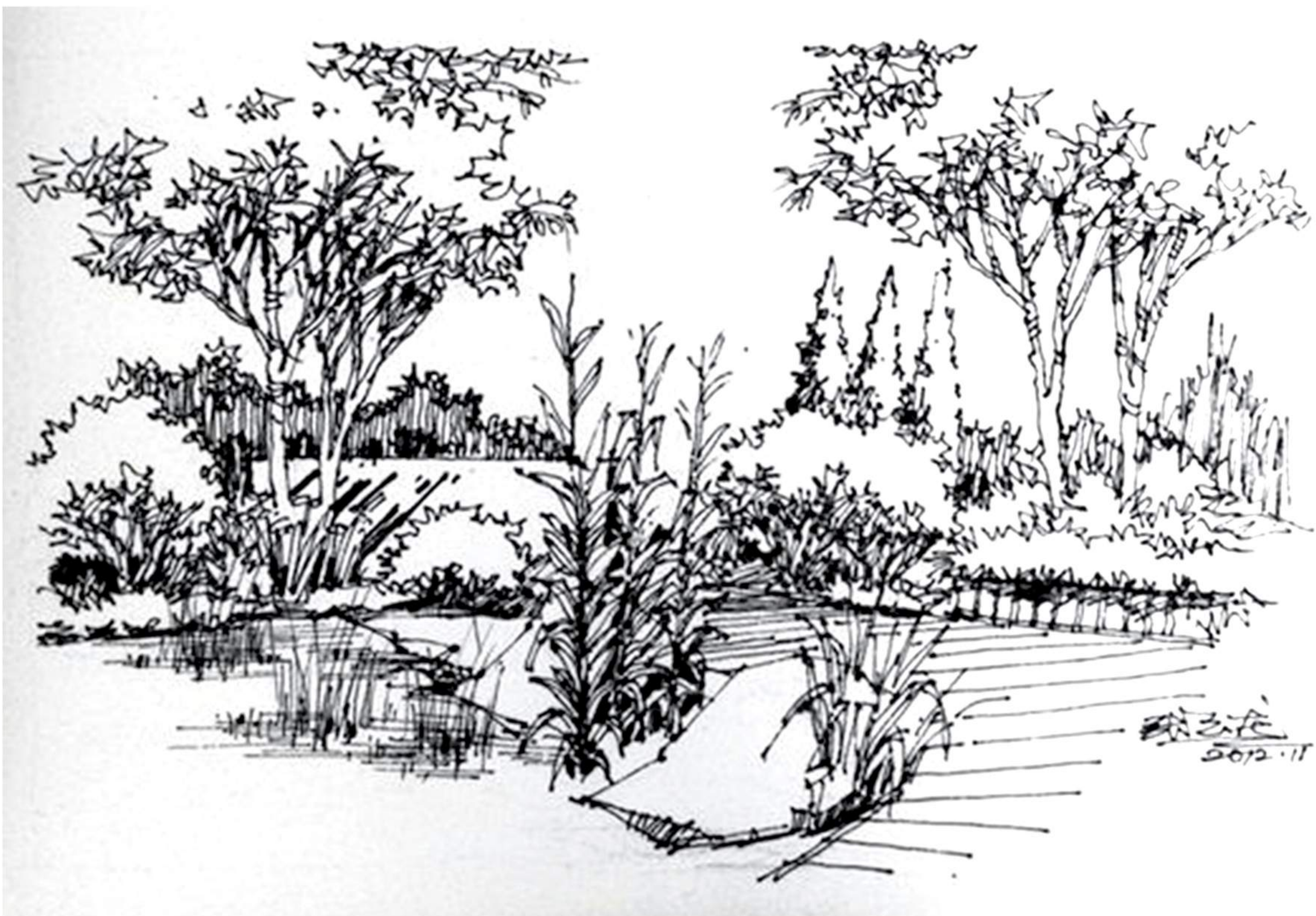


Trees in the Foreground

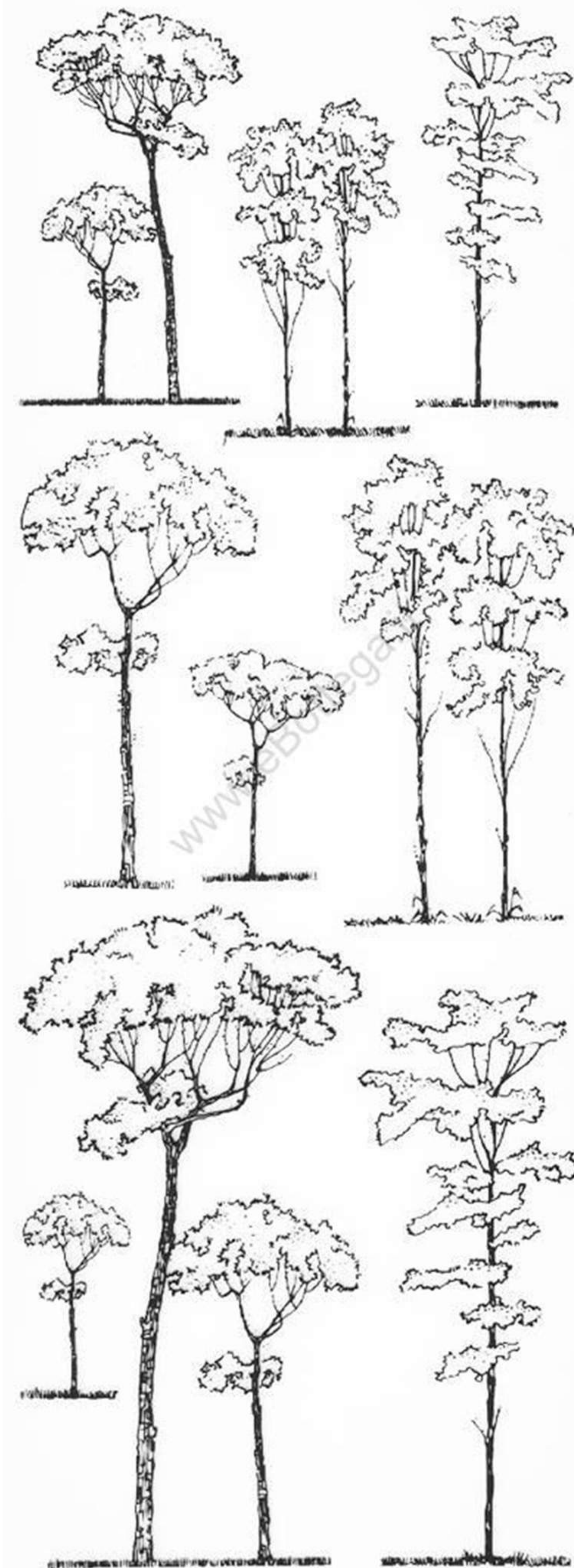
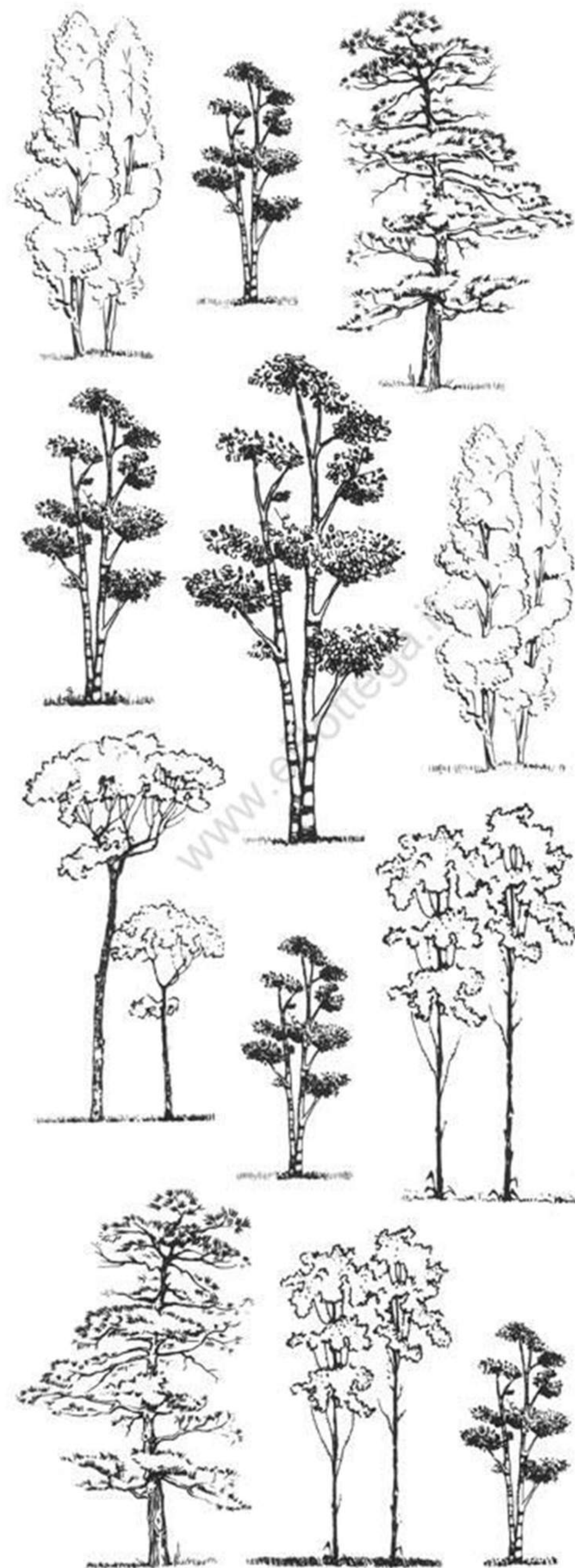
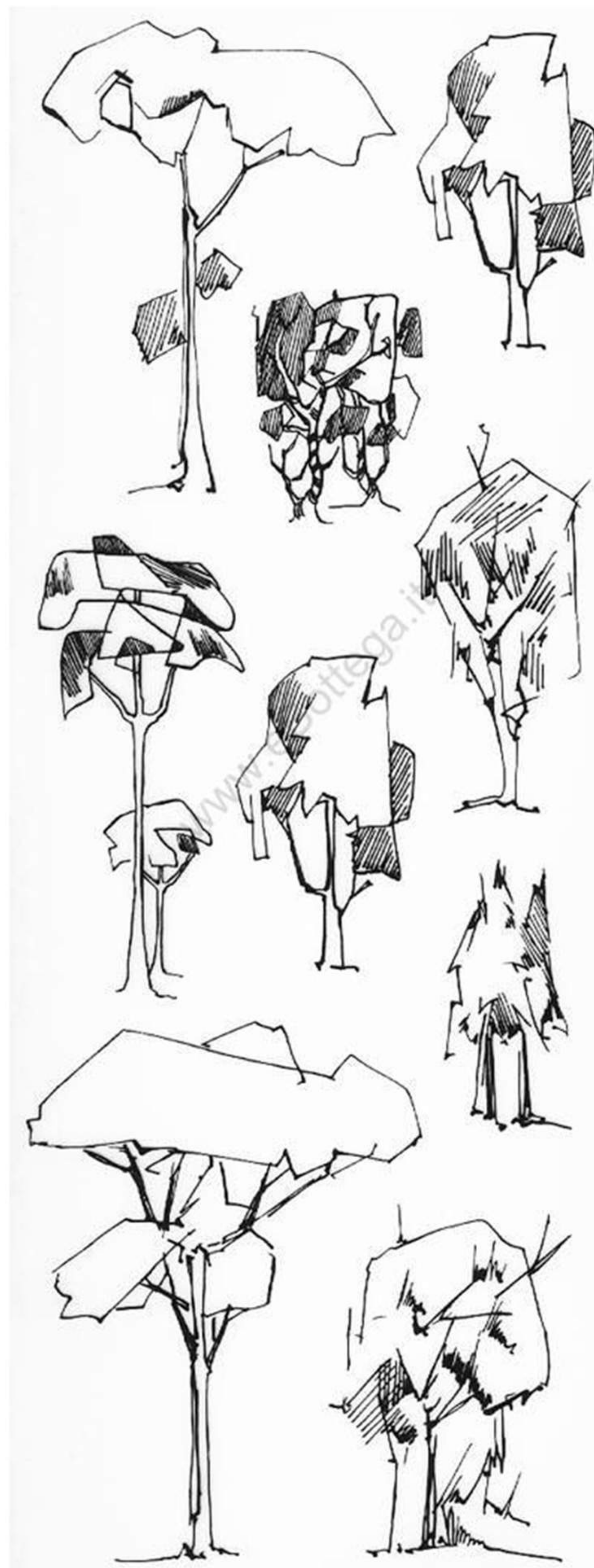
Foreground trees are used mostly as framing elements in composition. They frame the picture and direct your eyes toward the center of the page where the theme of the sketch often resides. Foreground elements should be drawn with some degree of detail because they are, after all, closer to the viewers. However, these details, such as bark textures, twigs, leaves, etc., should be drawn in such a way that they do not steal the attention from the center of attraction. Use contrast in the level of details as well as contrast in light and dark to differentiate the fields of visual grounds.

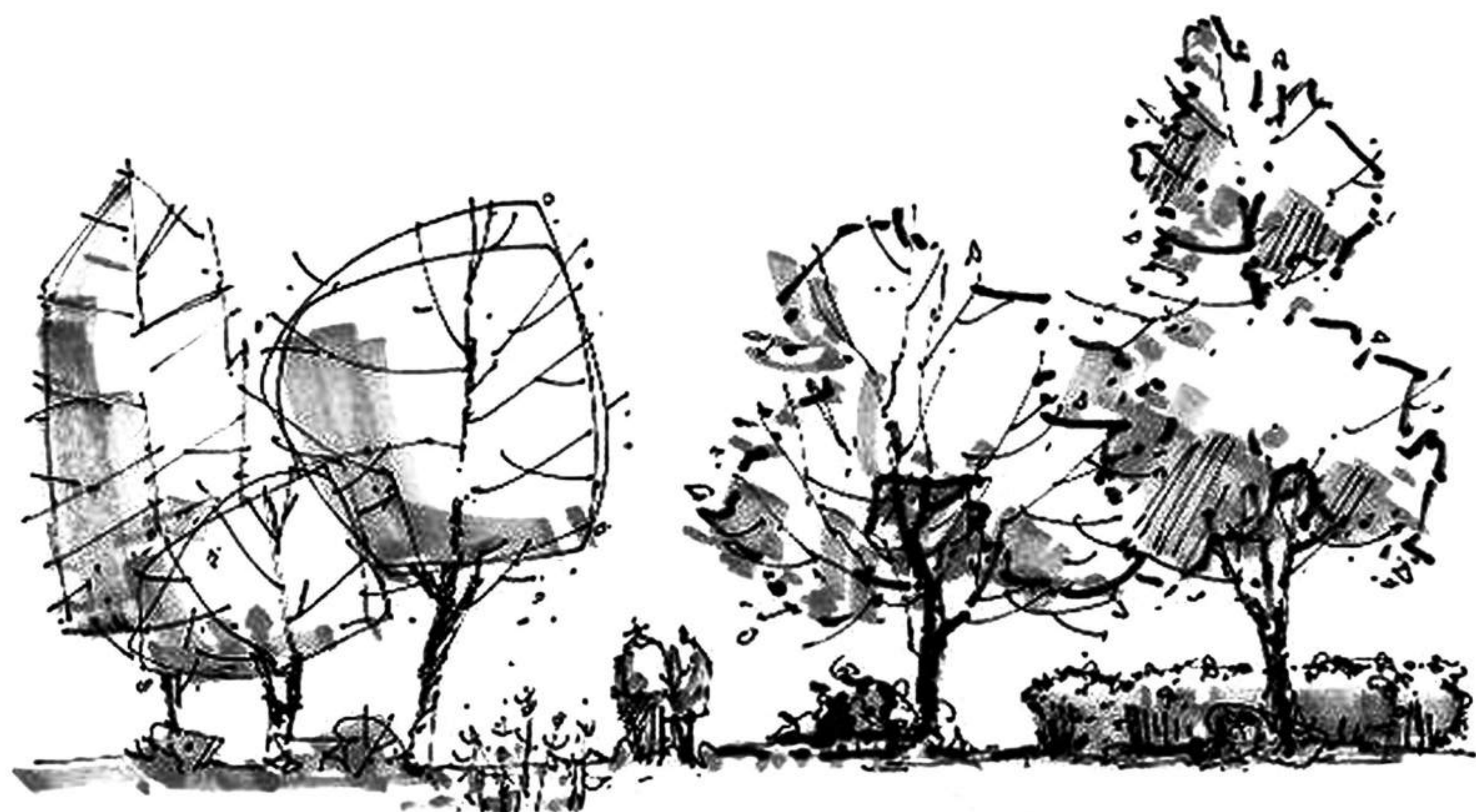


Left side was a rough outline and unfinished portion of the sketch. (#2/HB pencil)







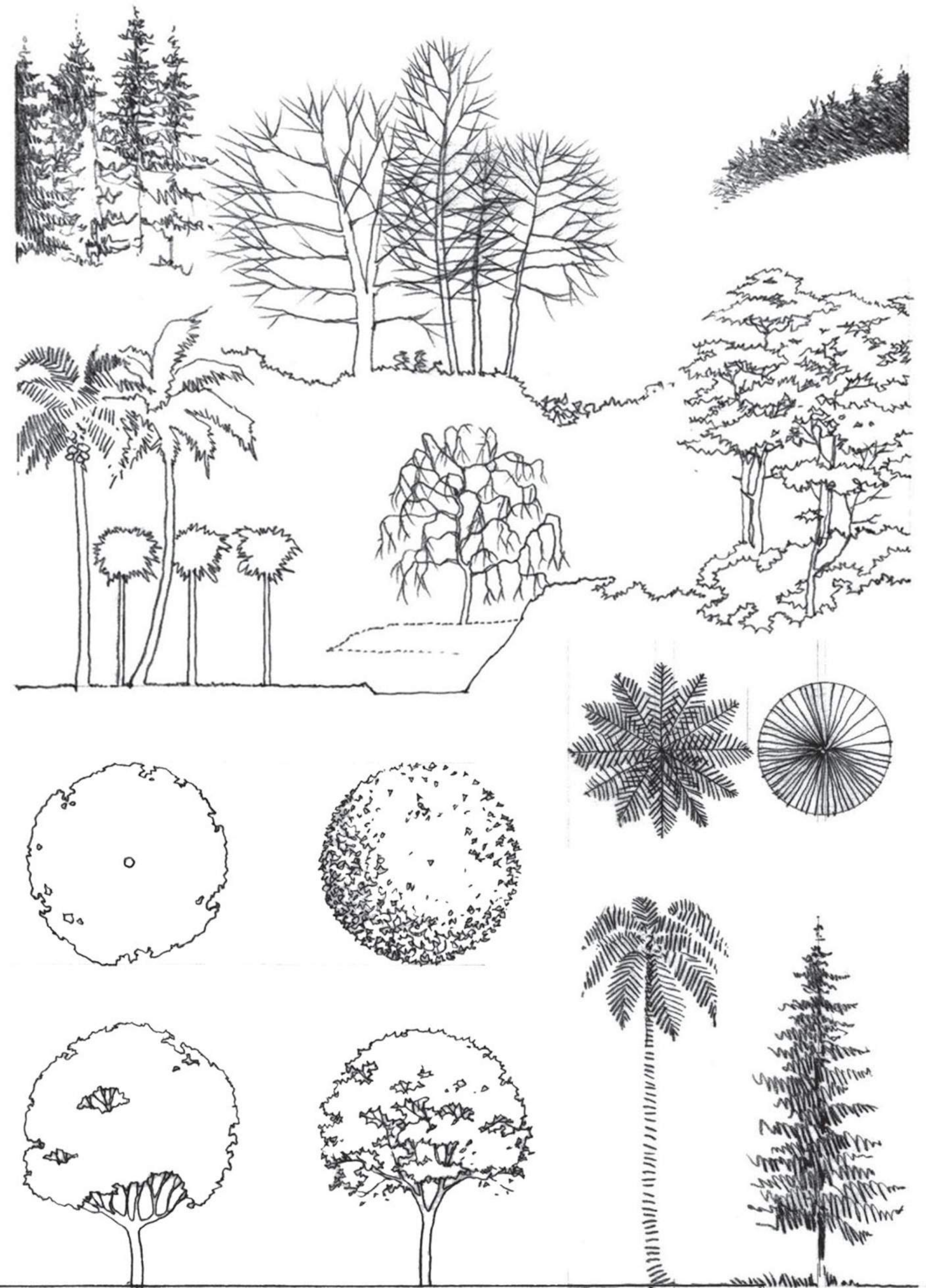
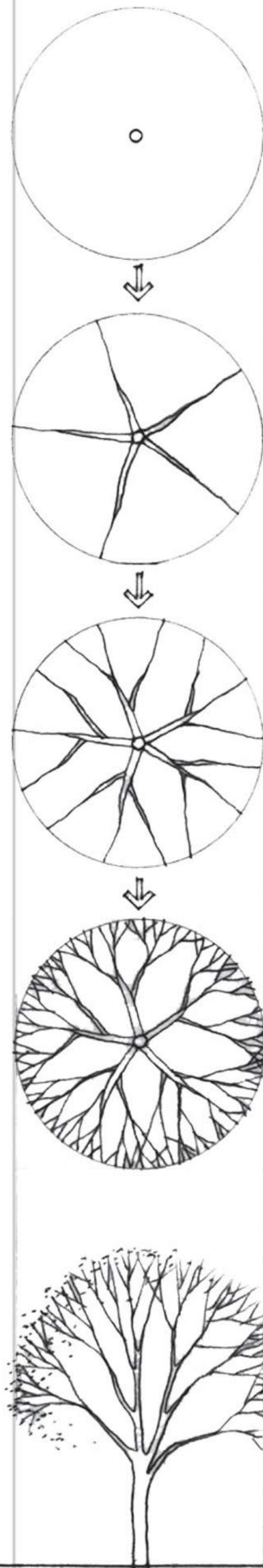
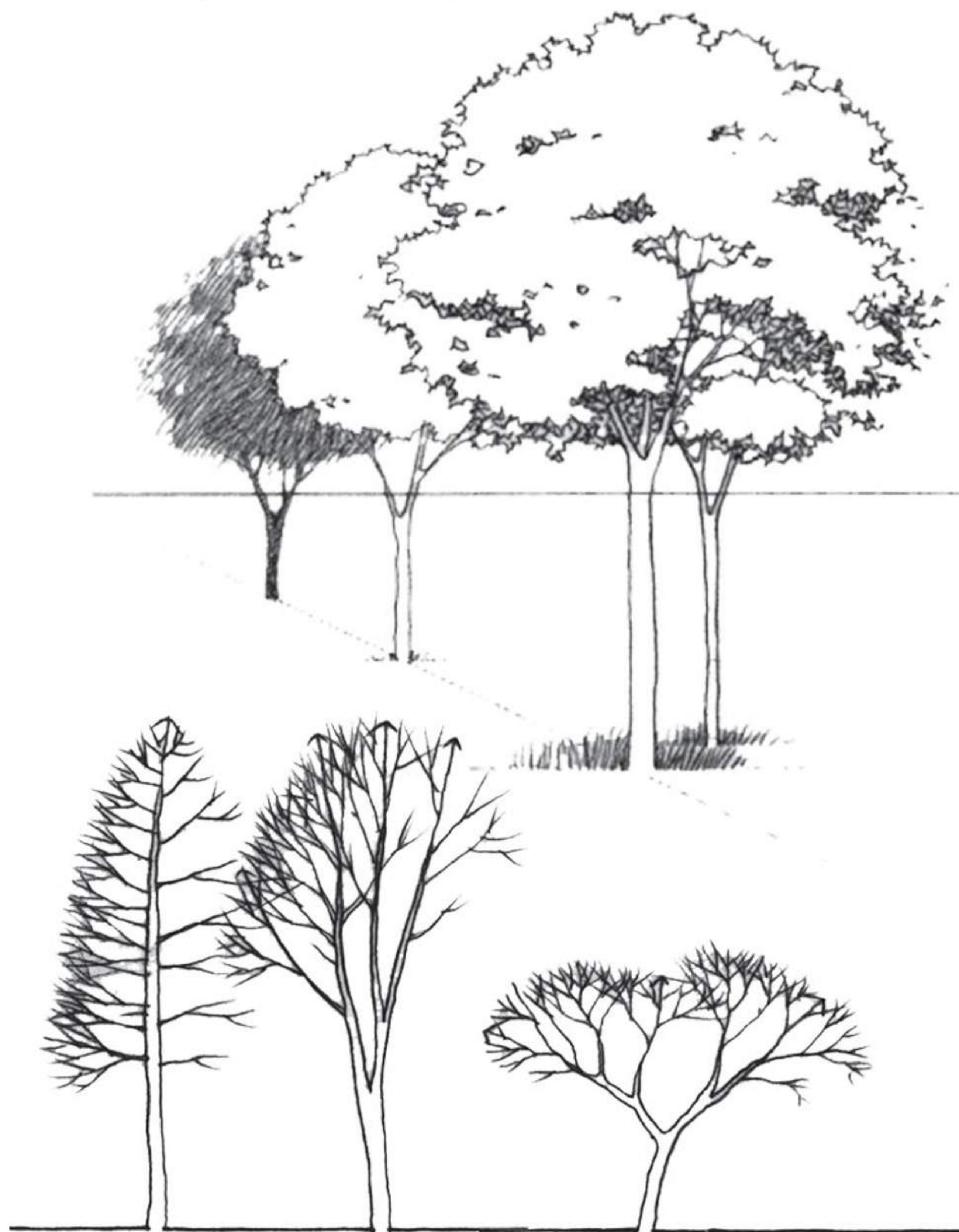


TREES IN ELEVATION

TREES

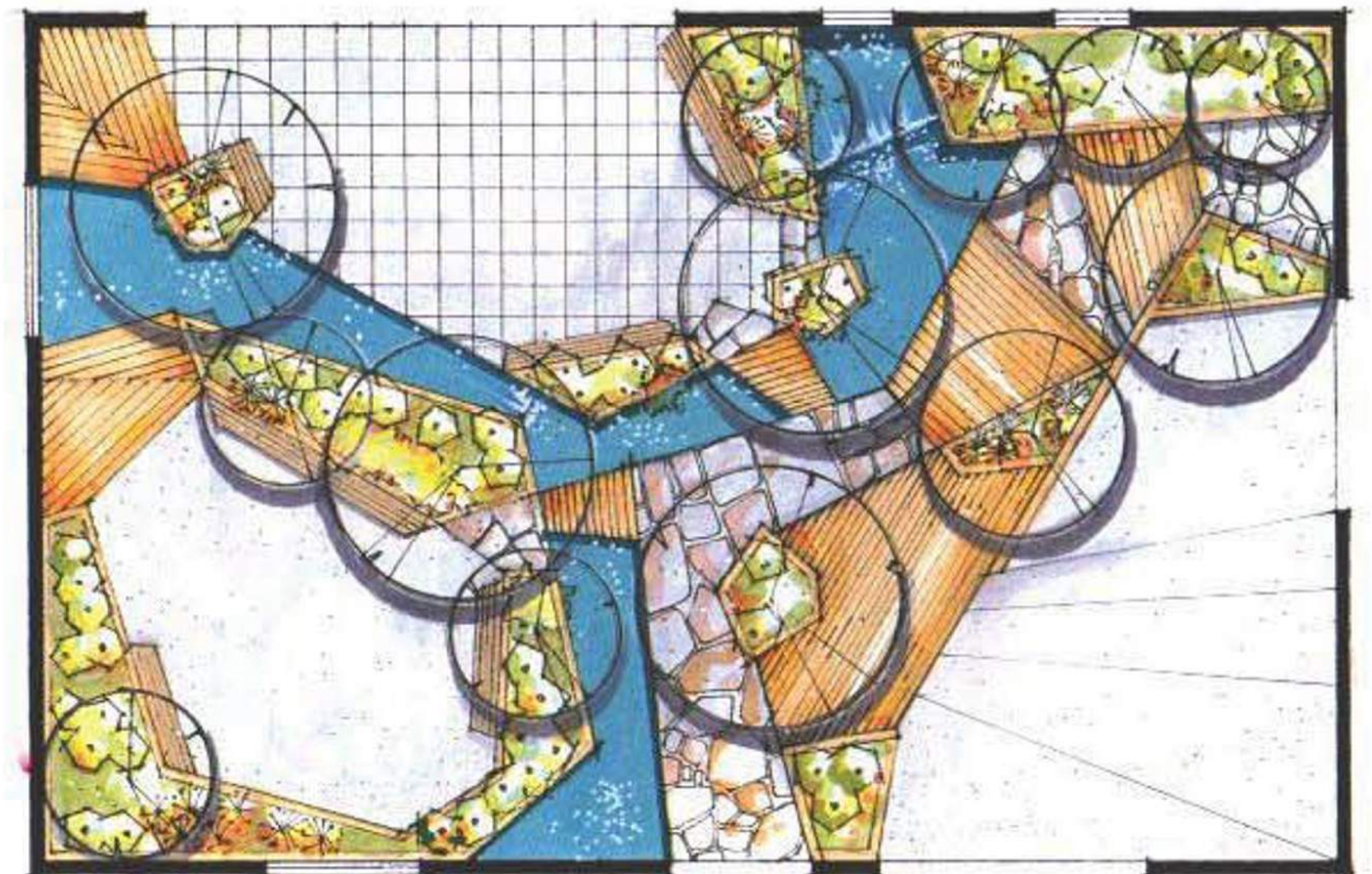
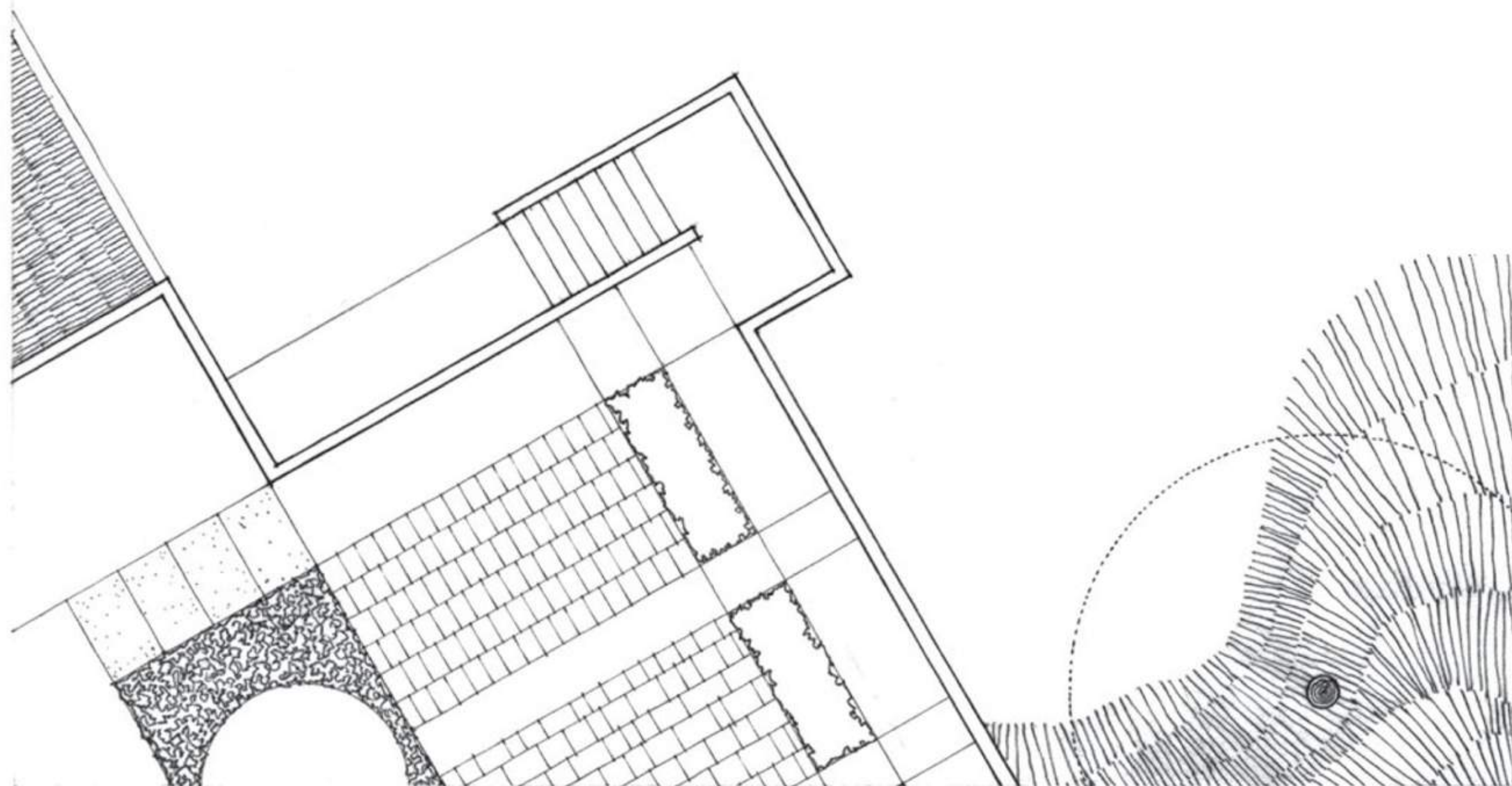
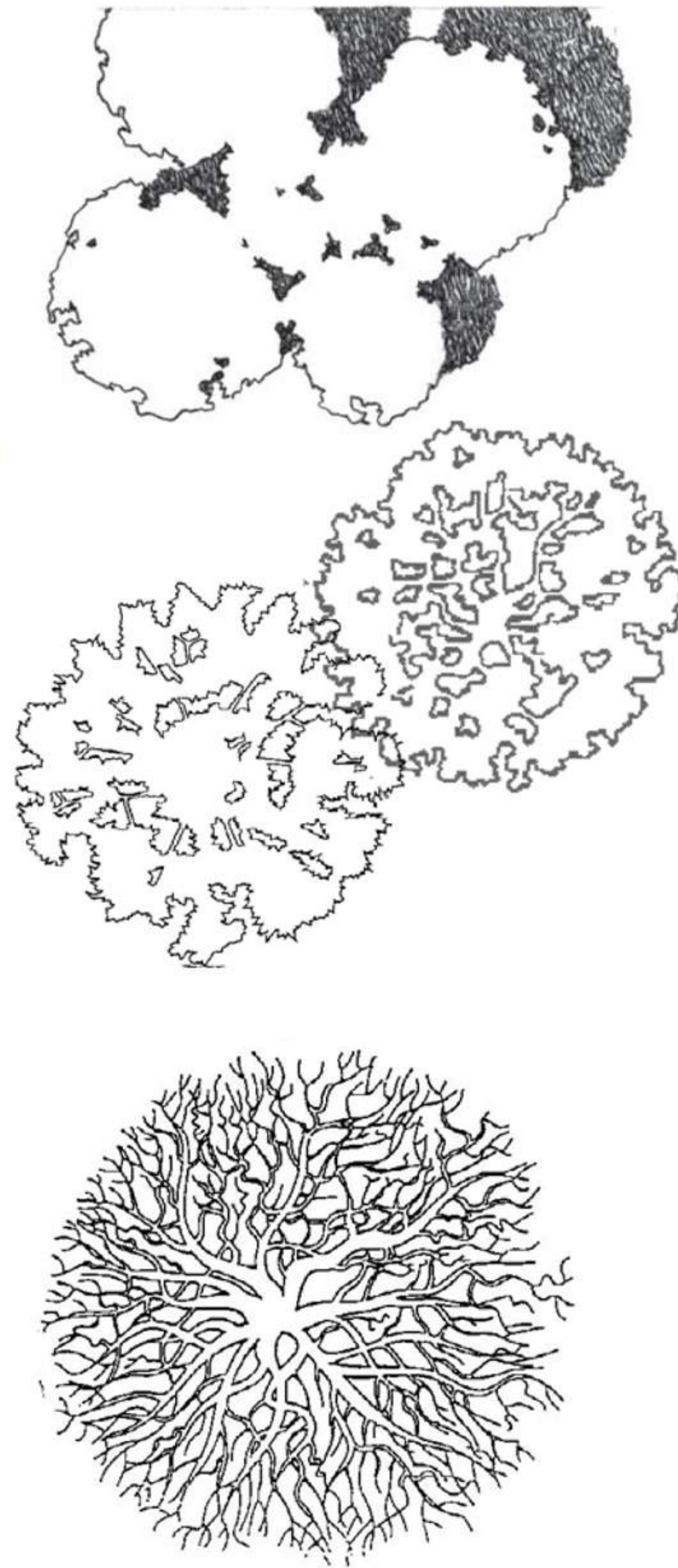
To start drawing you need to pay attention to the following:

- The outline of the tree that defines its overall shape, you may draw this lightly in pencil , to define the shape before you start drawing the details of the foliage and branches
- The pattern of growth which is defined by the direction in which the branches grow. you need to pay attention to the pattern of growth , and how the branches flow from the ground upward.
- The pattern in which the branches are feathered as they grow outward.
- The texture of the tree foliage and the tonal value .

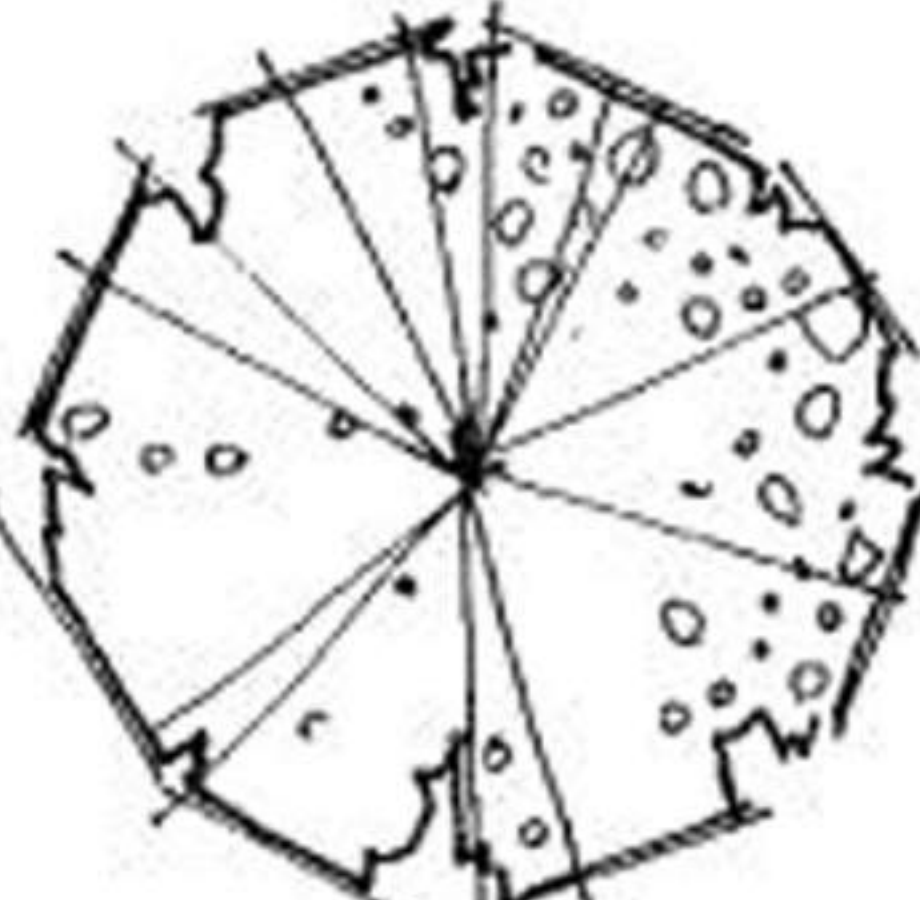
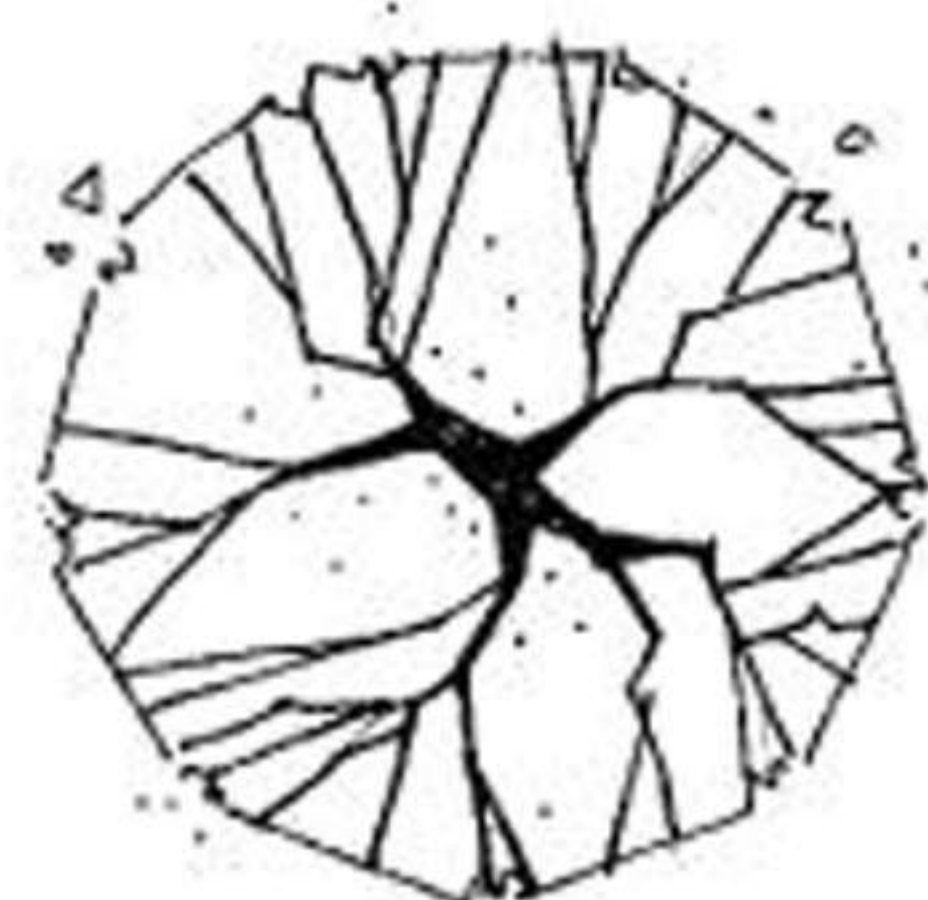
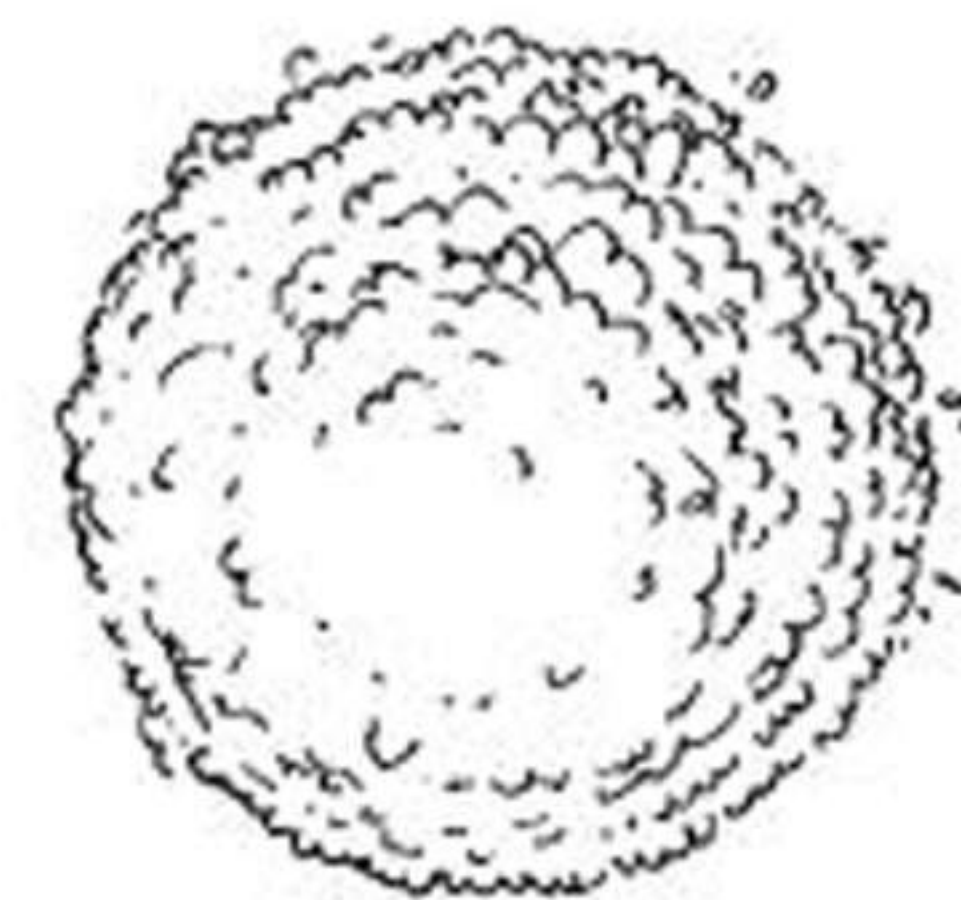
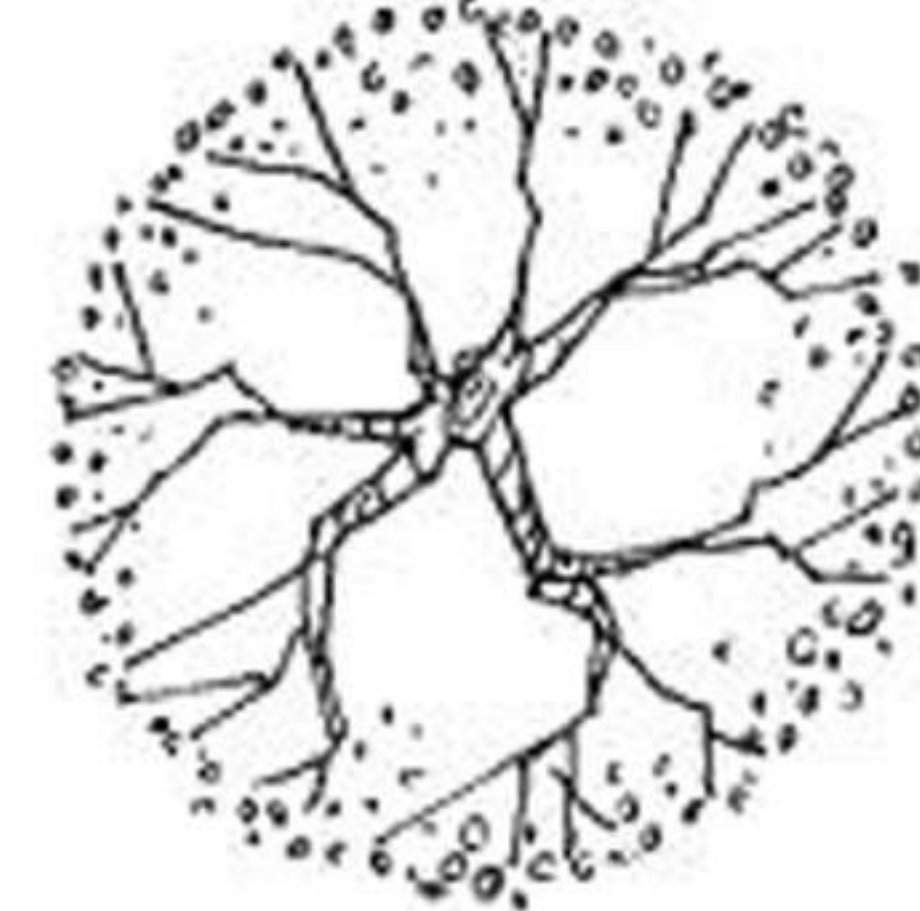
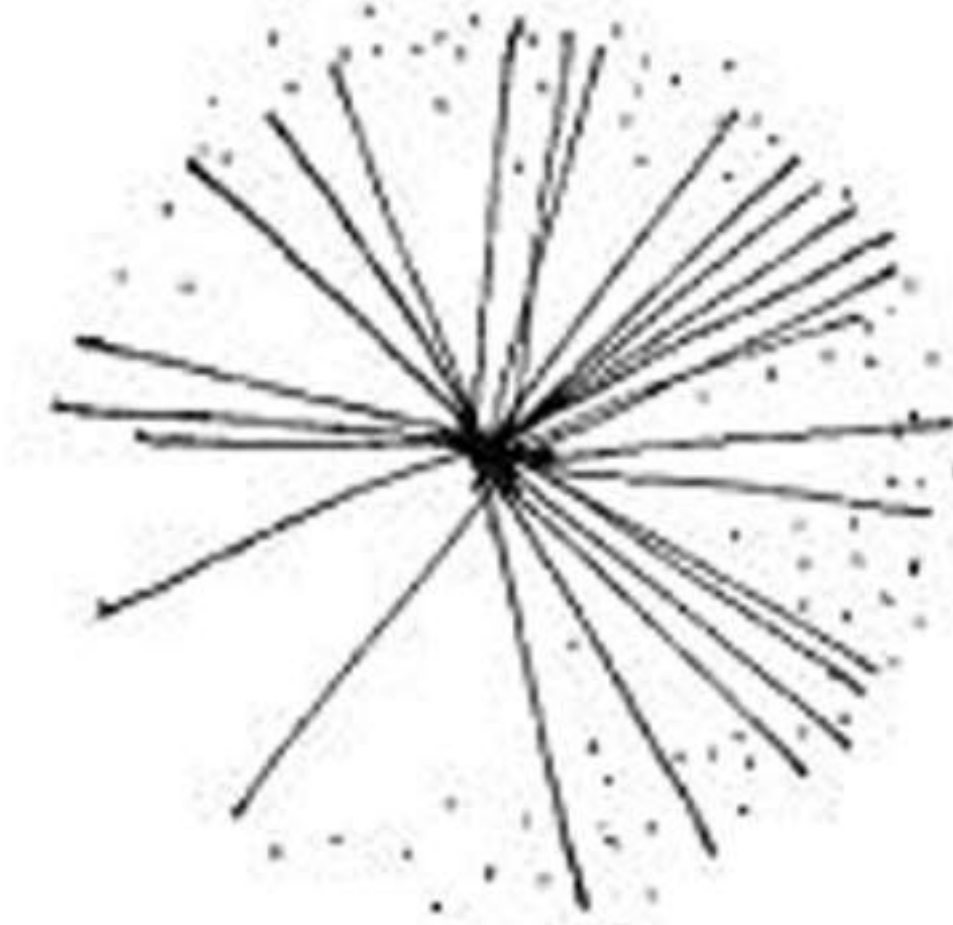
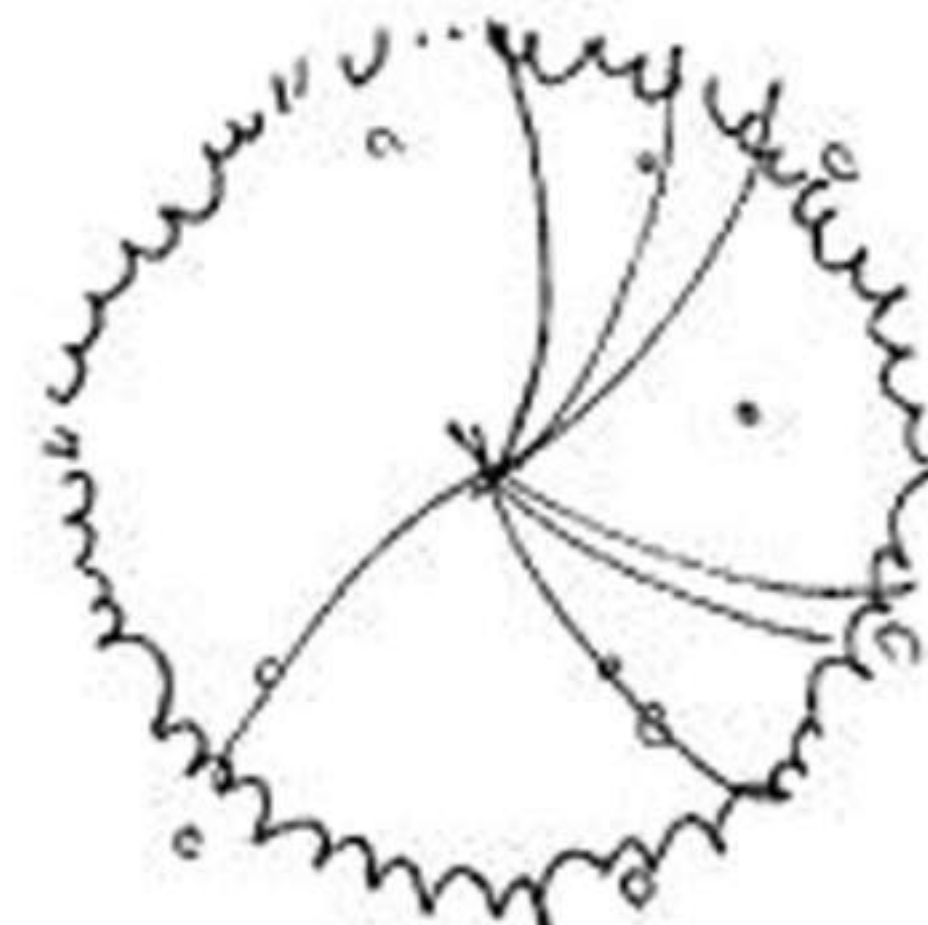
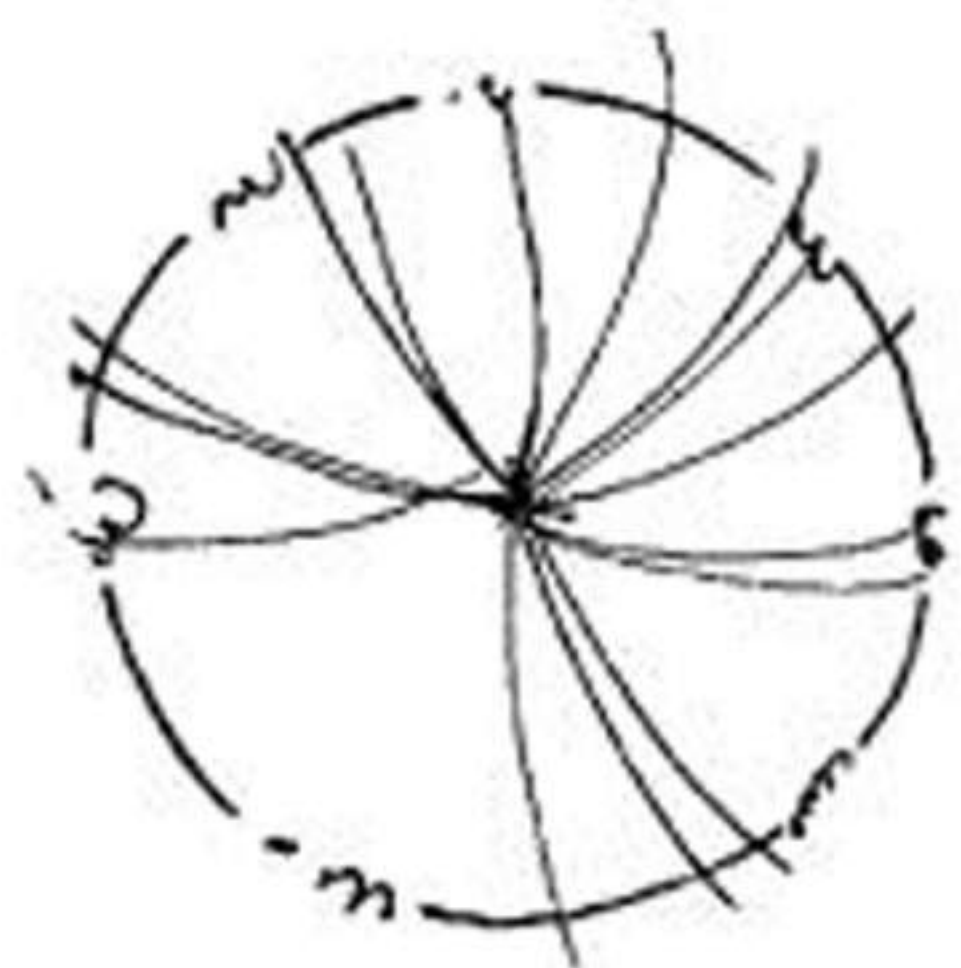
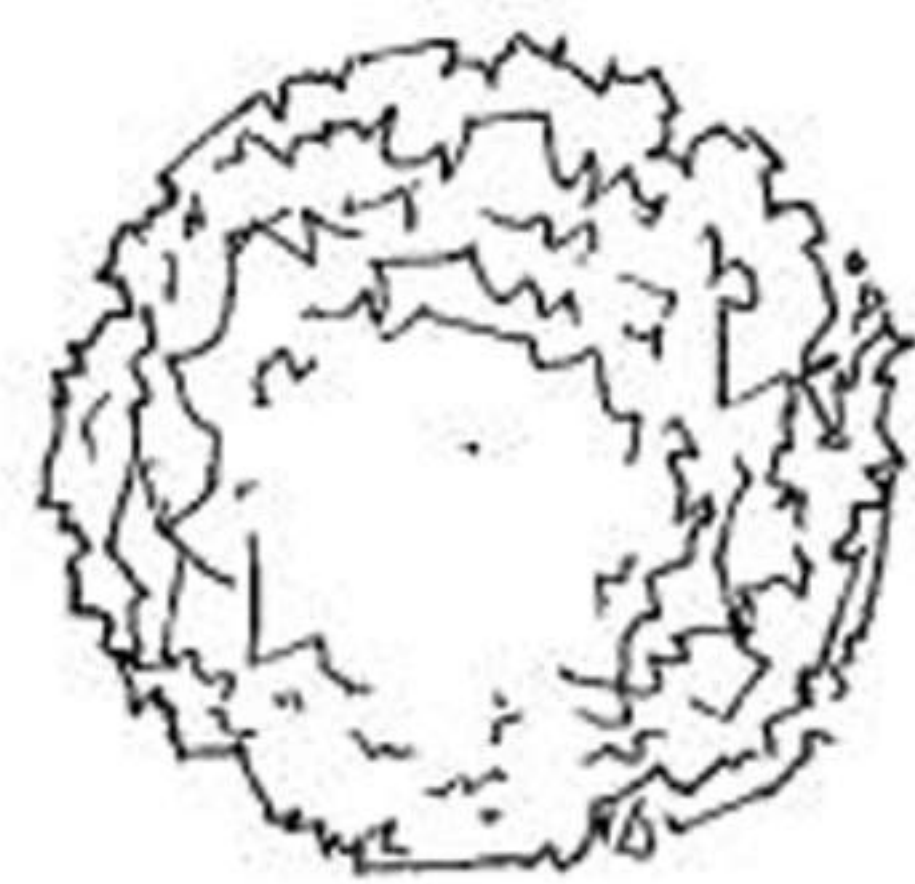
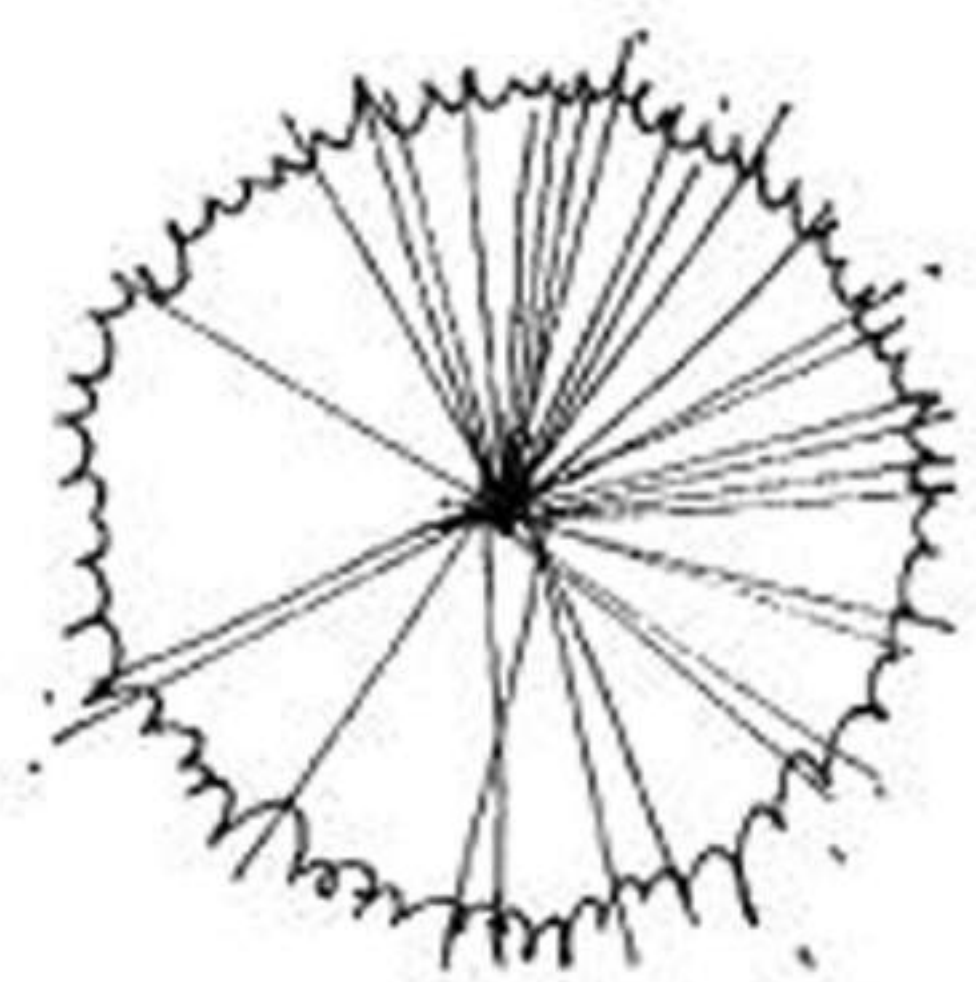
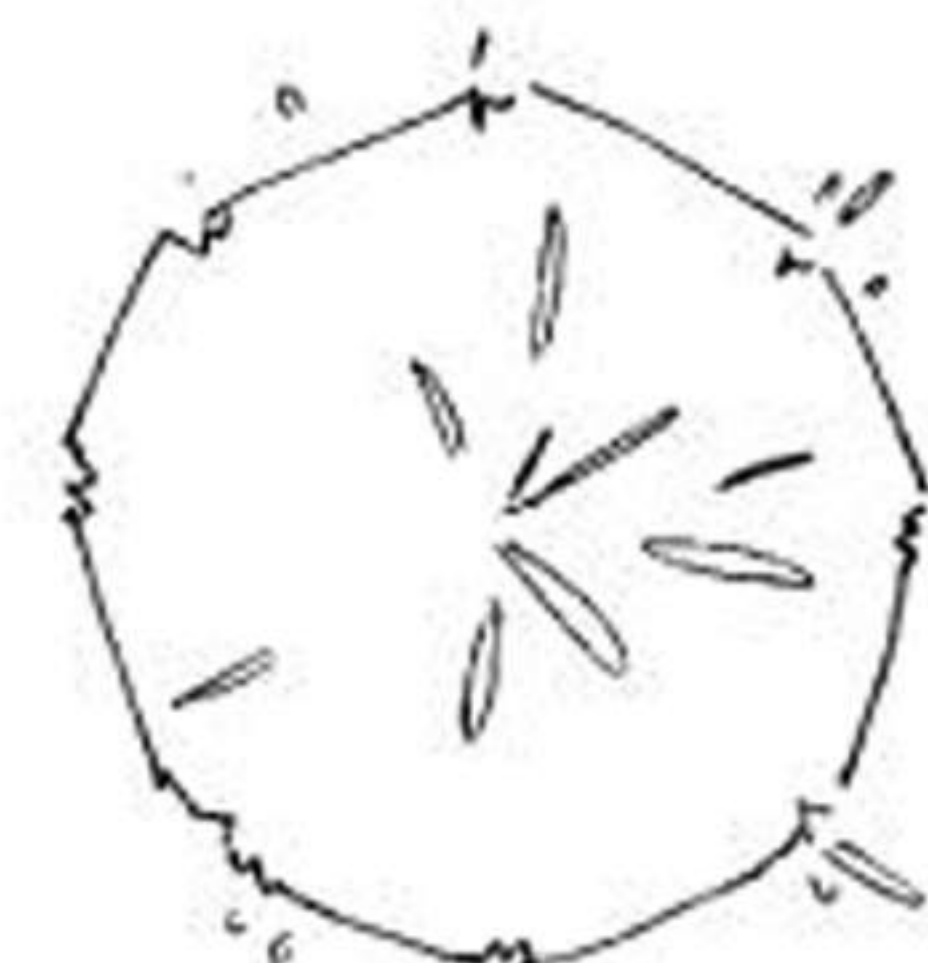
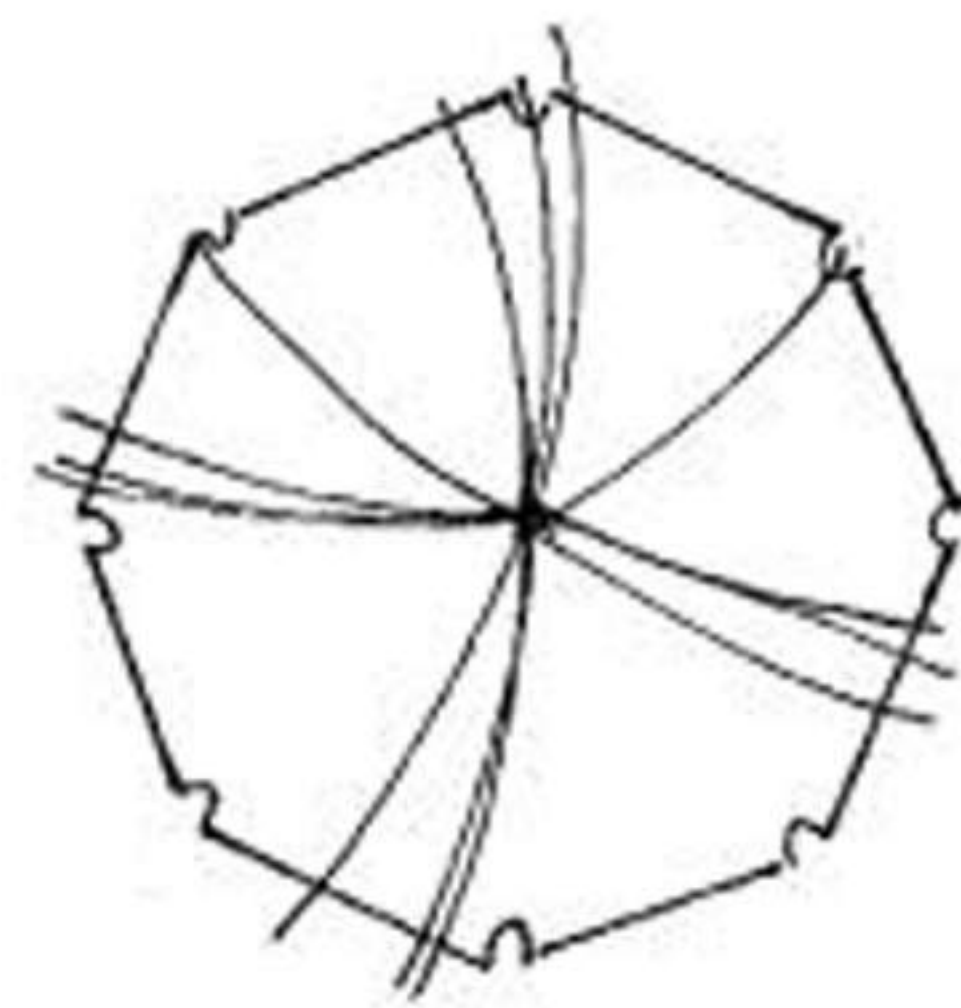
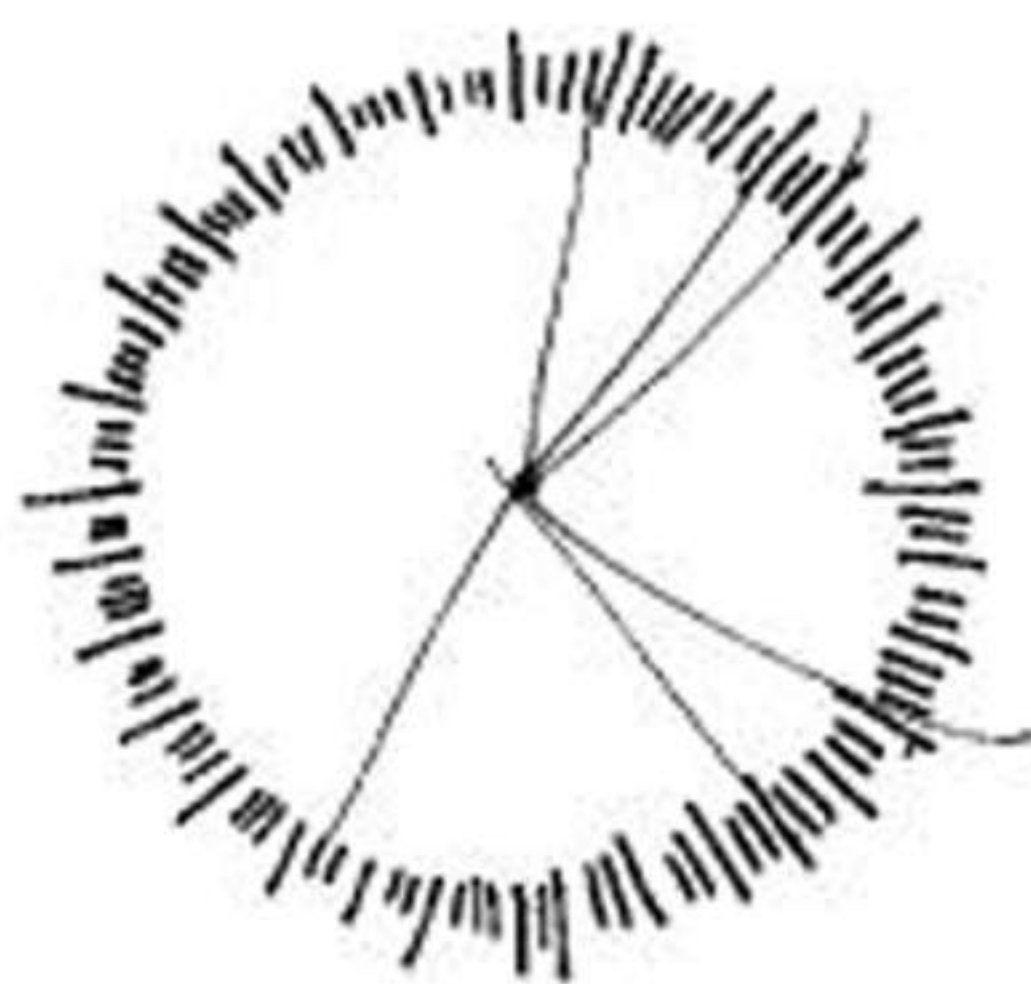


TREES IN PLAN

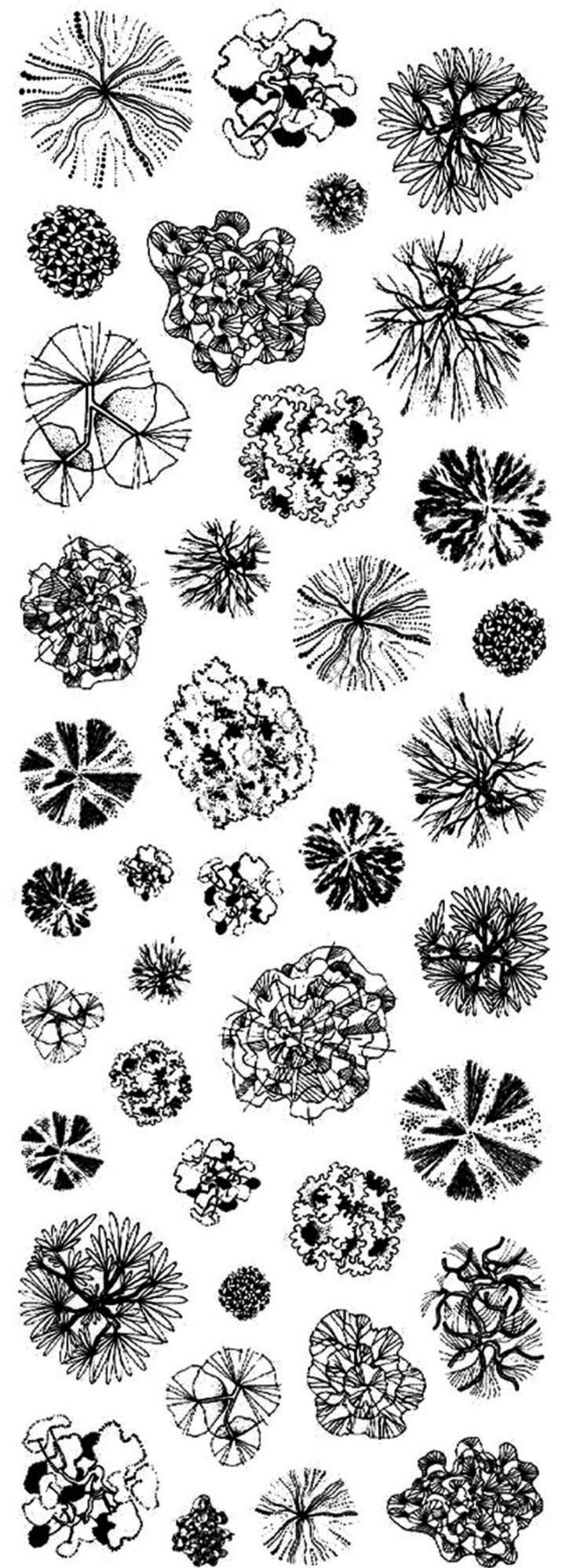
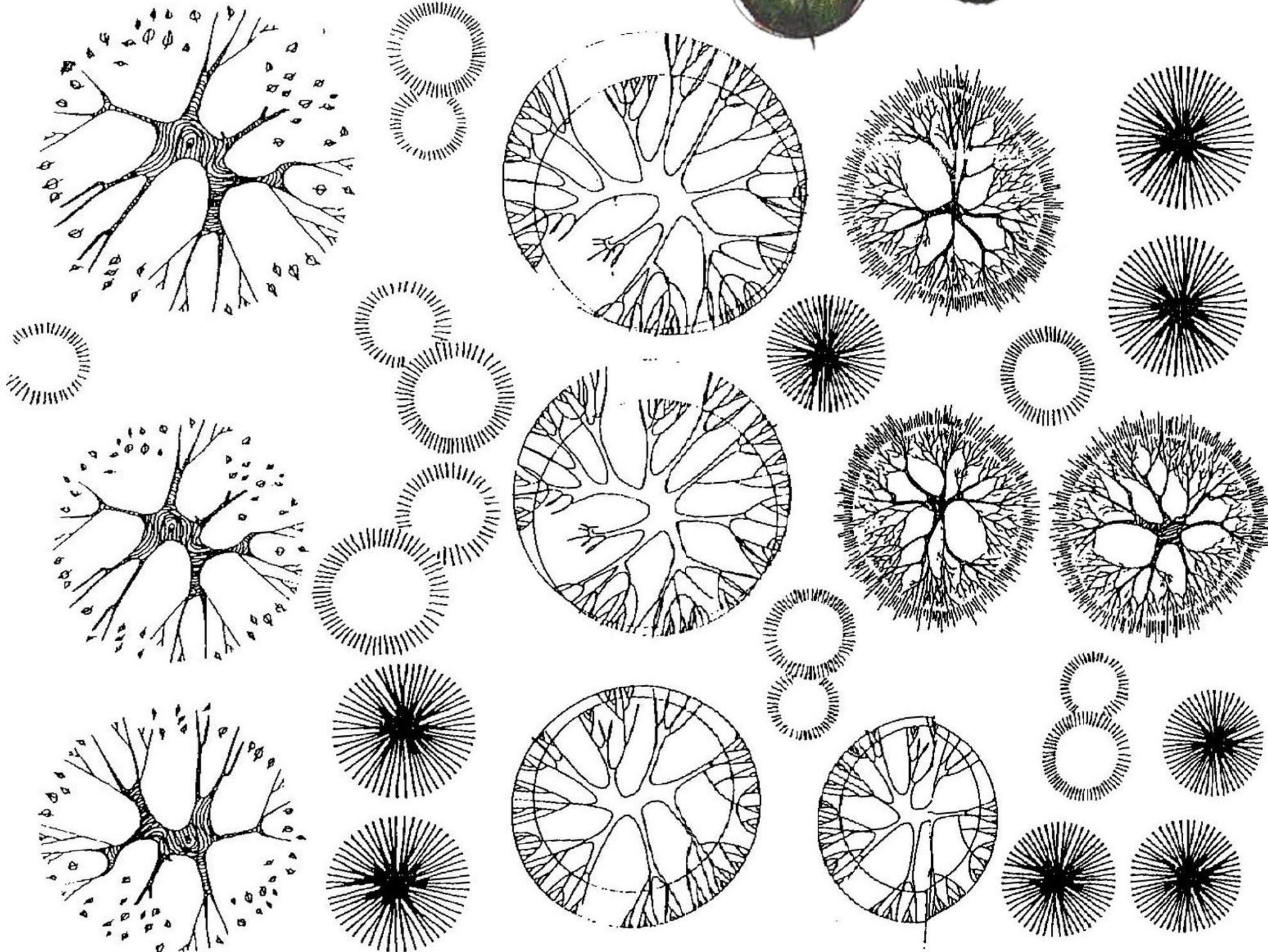
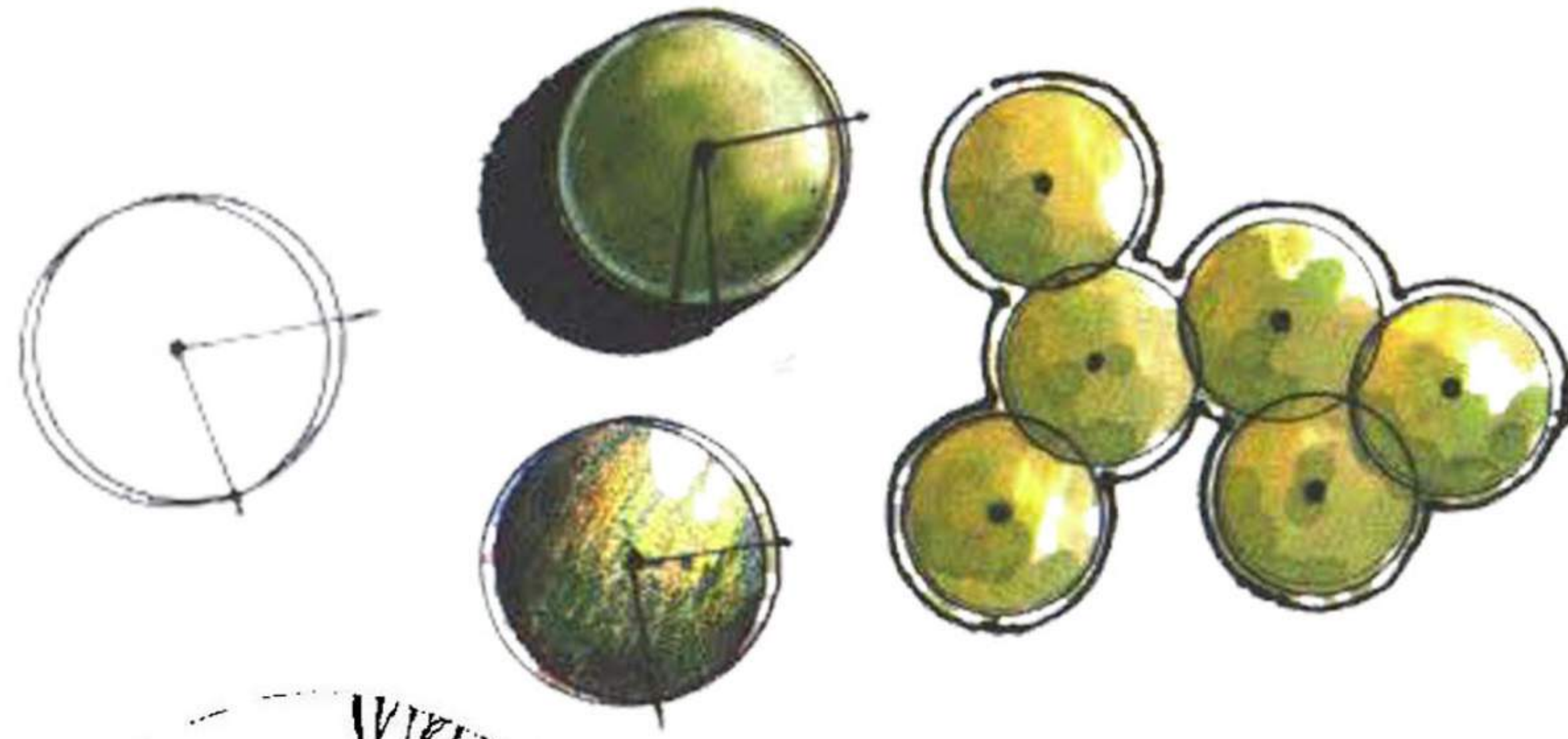
- In site plans, we indicate the positions of tree trunks and lightly outline their foliage. Draw these outlines freehand to give the foliage a textural quality.
- If the scale of the site plan permits, we can also show the branch structures of the trees.
- To contrast with a light ground surface, we can give the foliage a texture and tonal value.
- The types of plants we use in a drawing should be appropriate to the geographic location of the architecture. It is therefore necessary to differentiate between deciduous trees, conifers, and palms.
- In floor plans, we cut through the trunks of trees and therefore only suggest the extent of their foliage.
- The tonal value and texture of shrubs and ground coverings should provide the degree of contrast necessary to define adjacent pavements, decks, and other exterior construction.



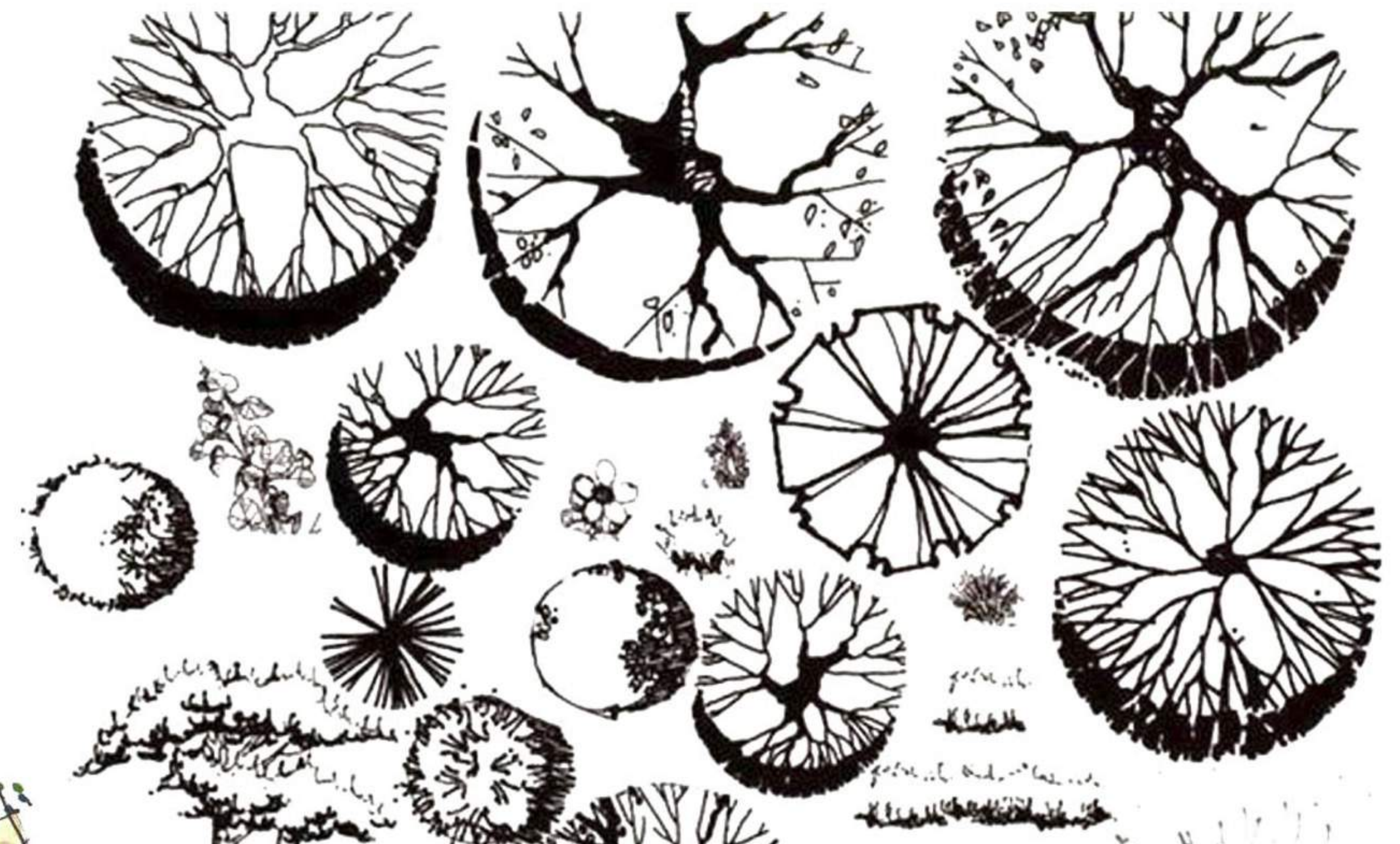
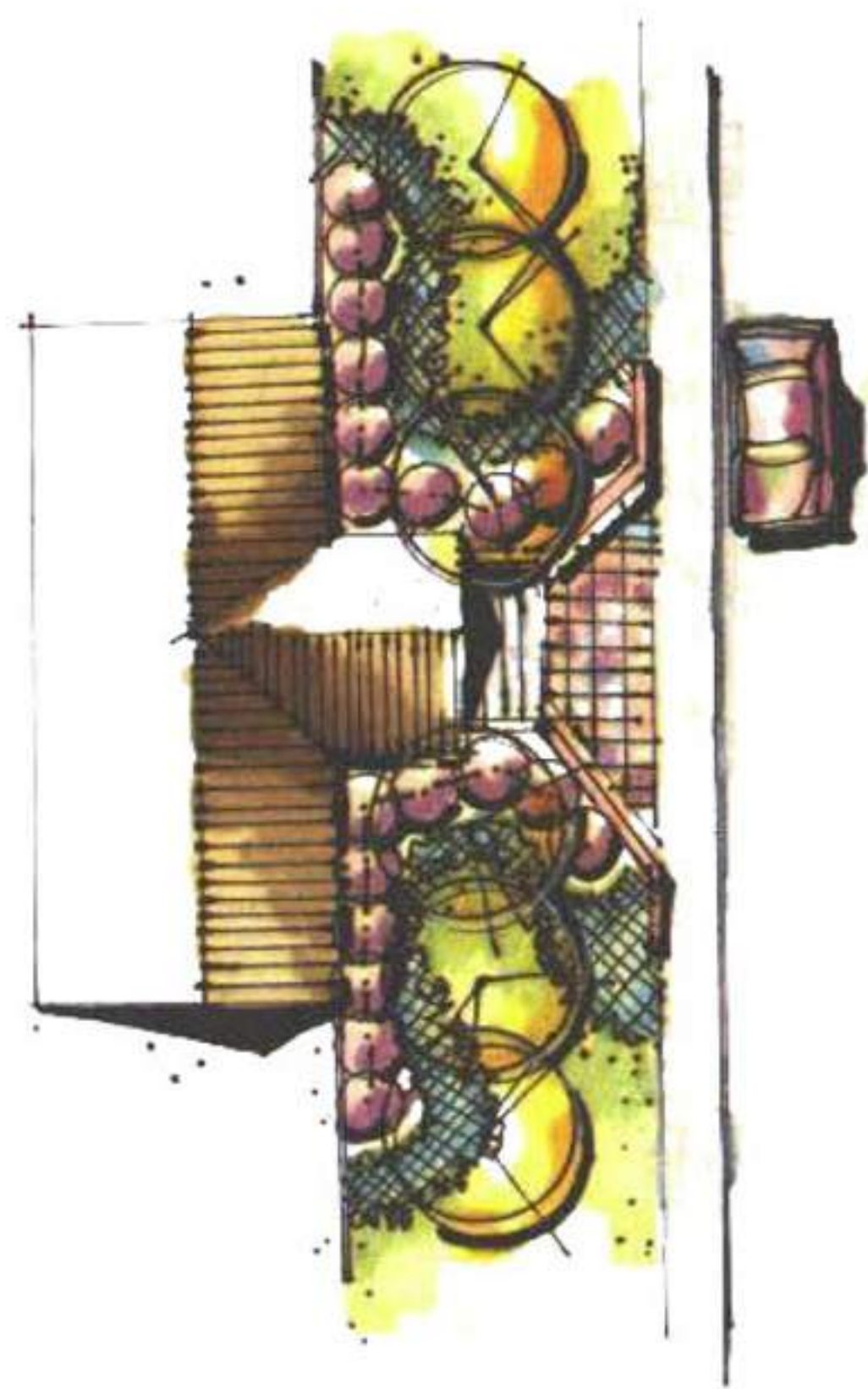
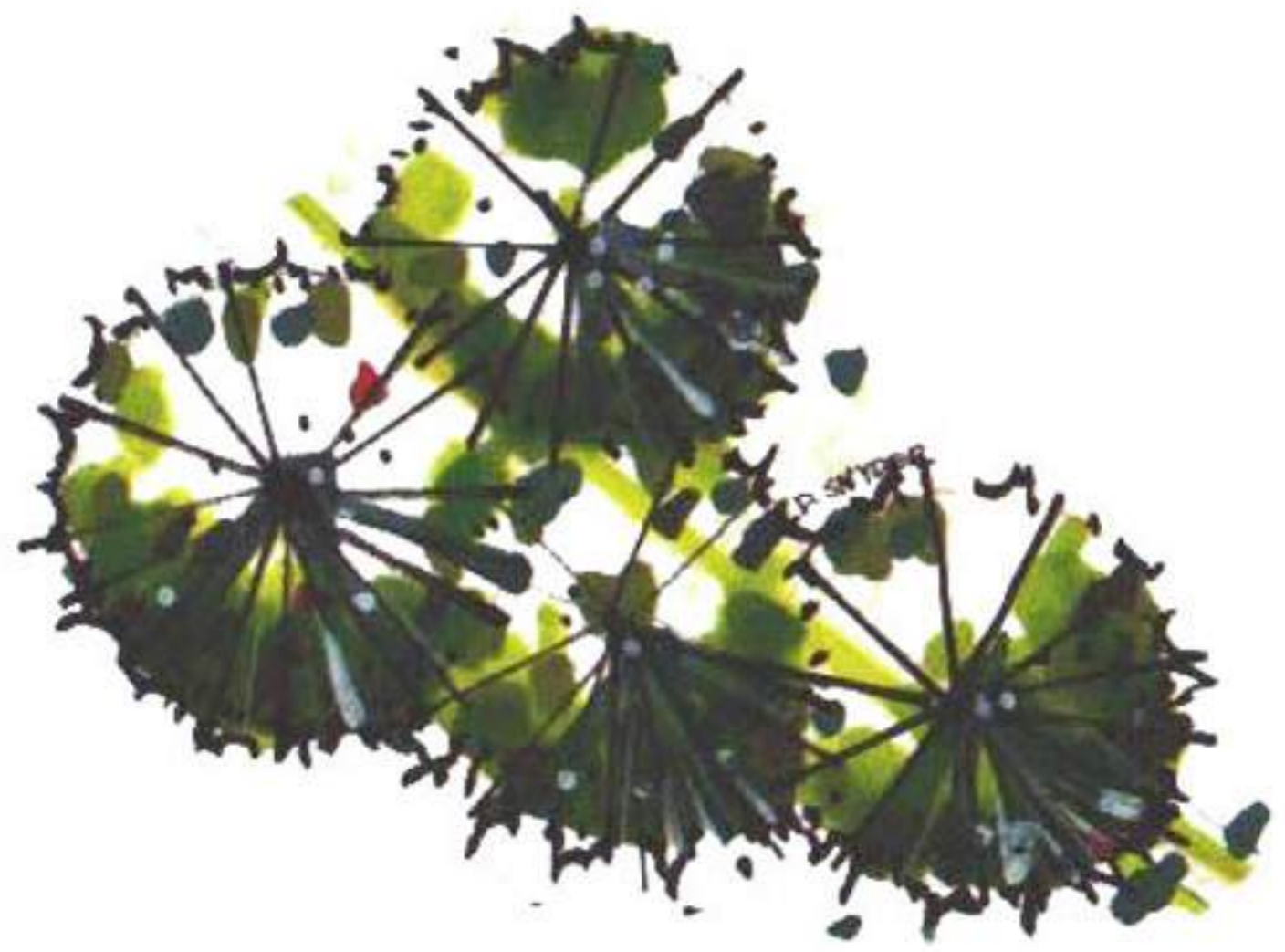
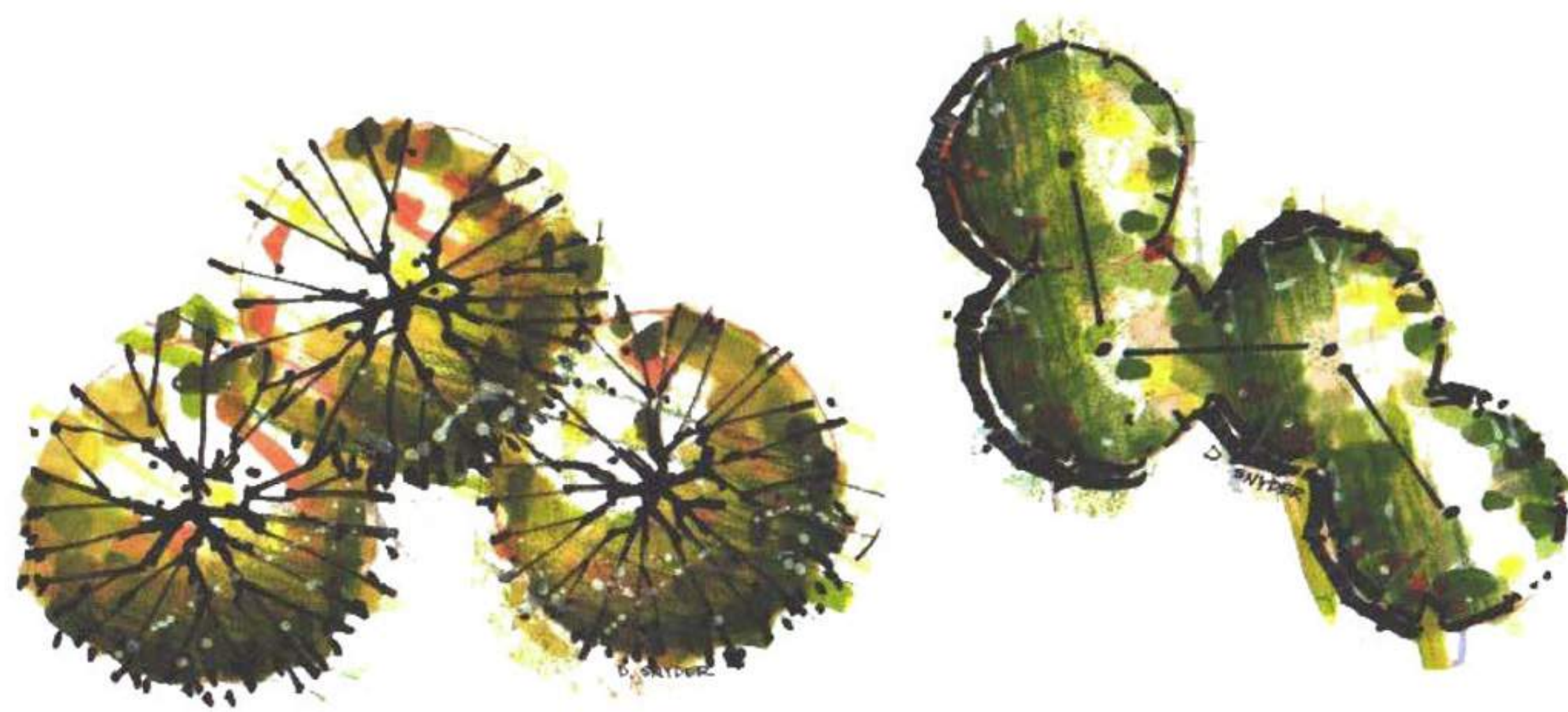
TREES IN PLAN

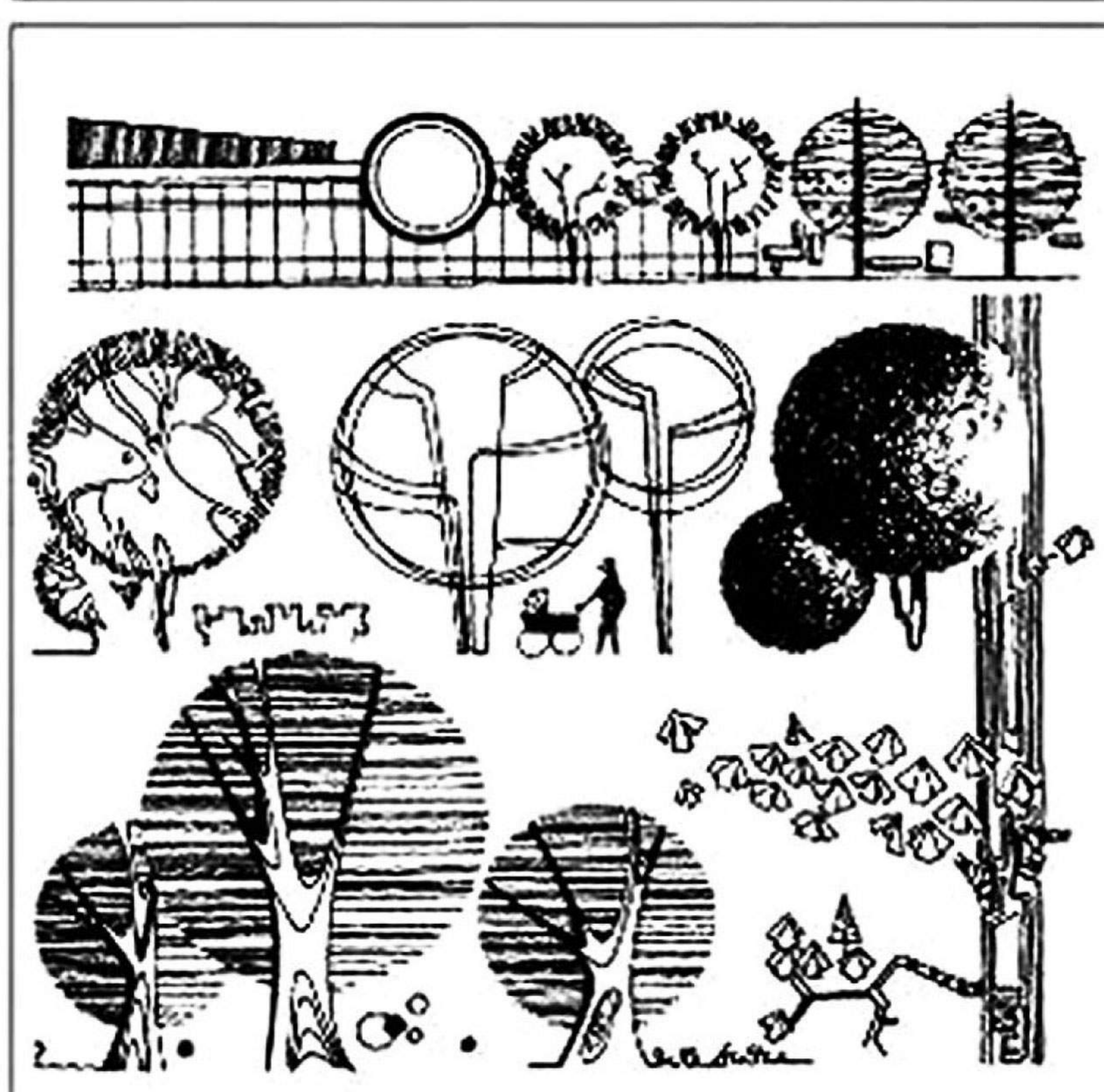
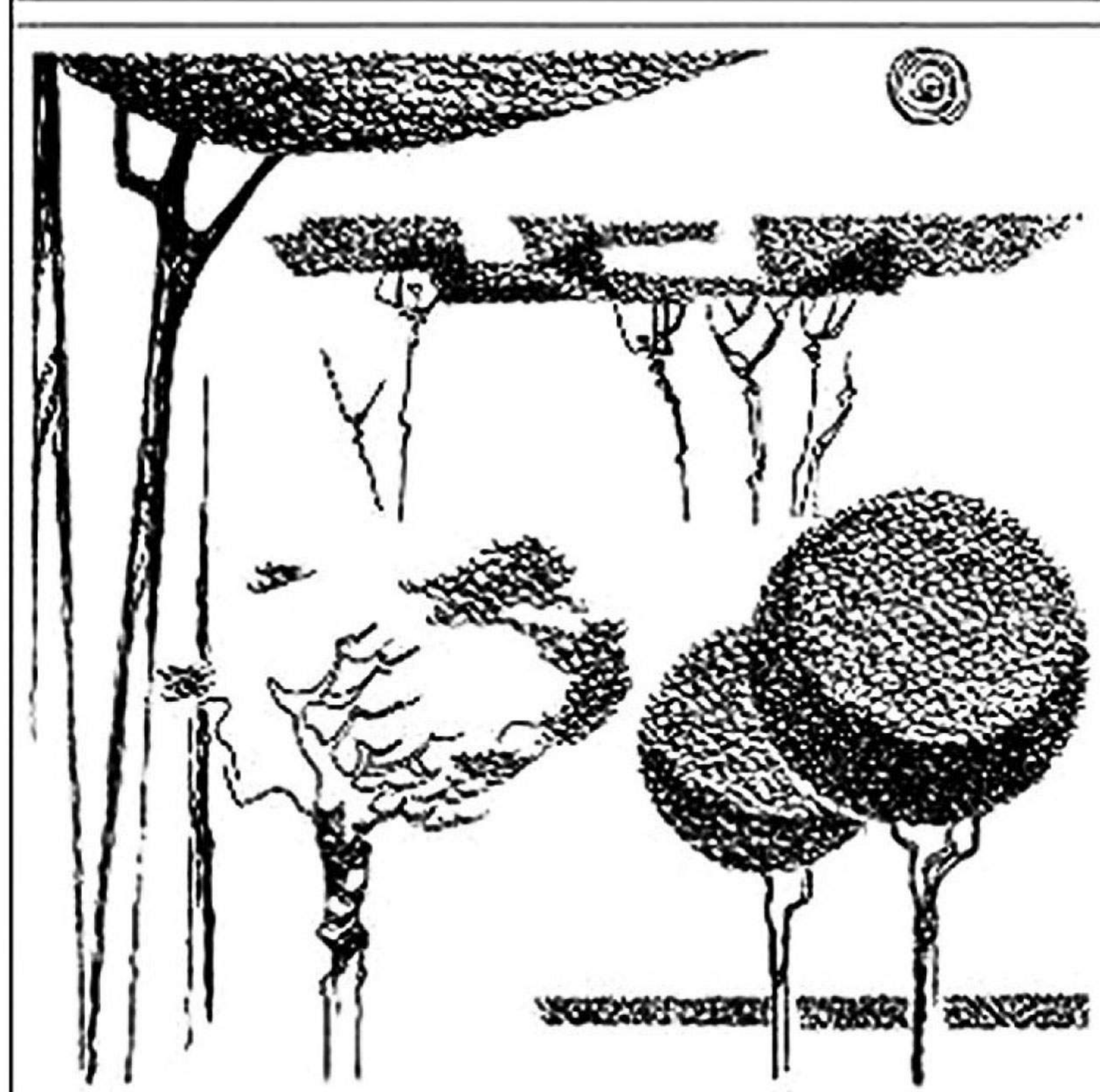
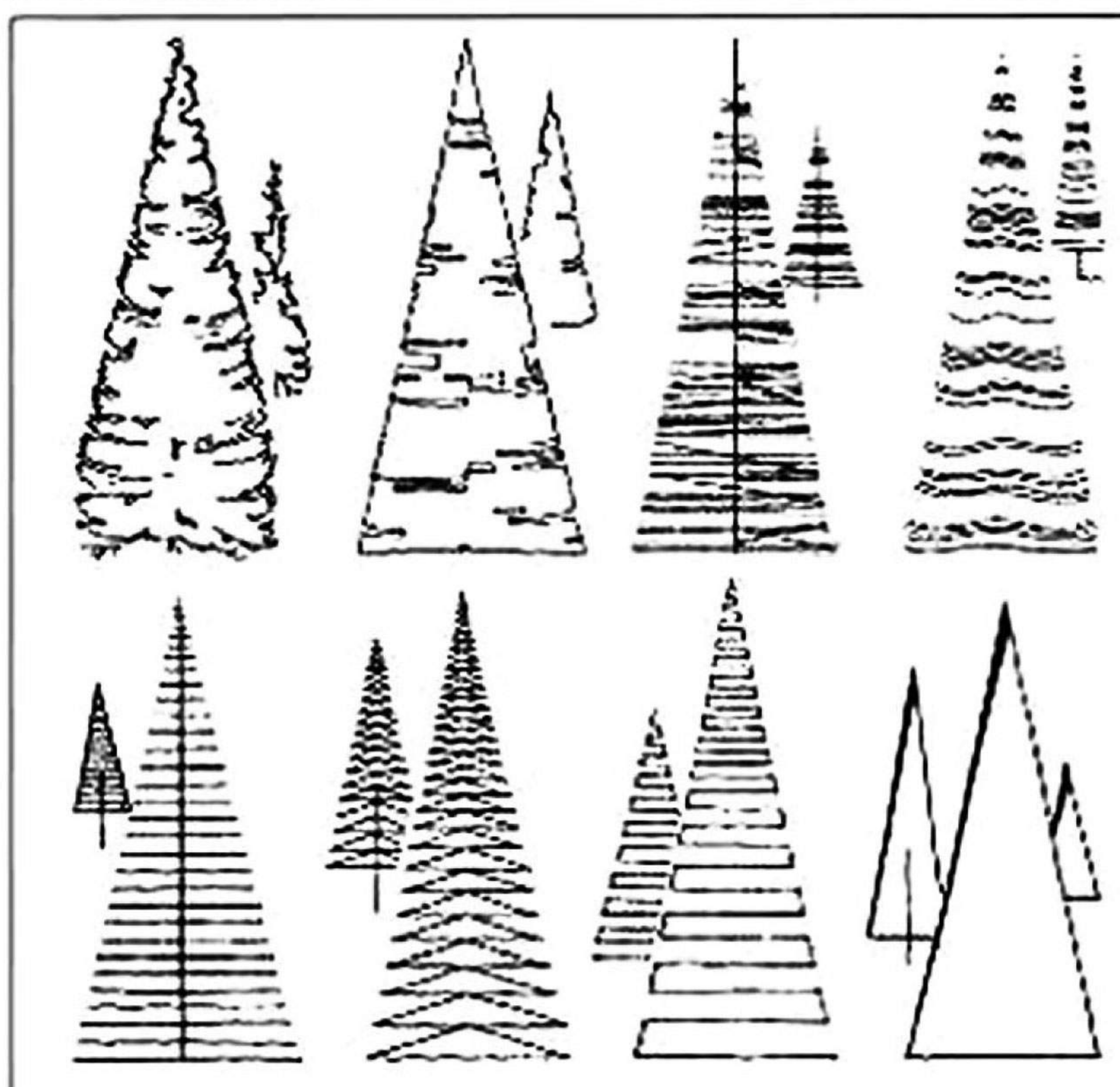
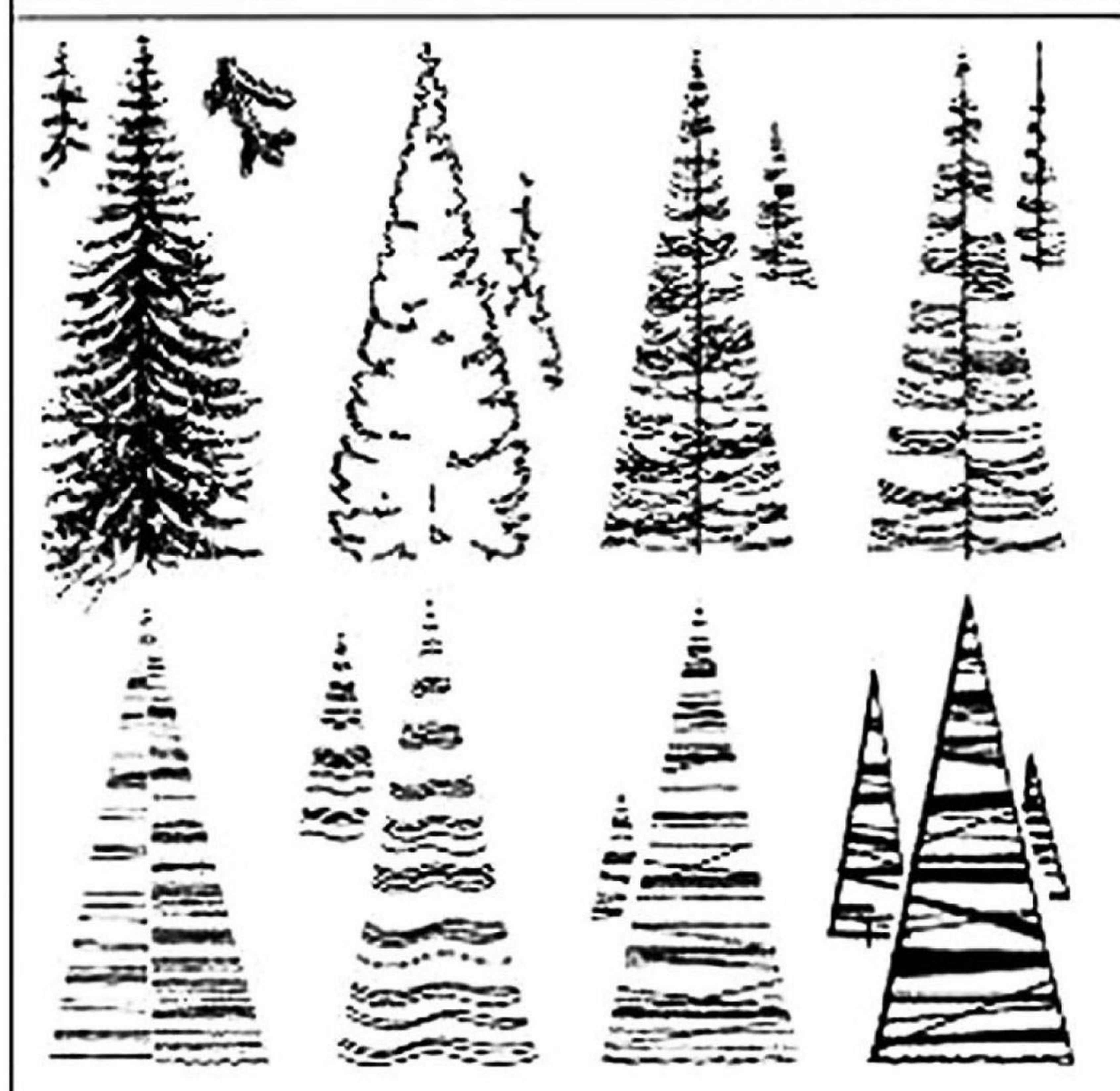
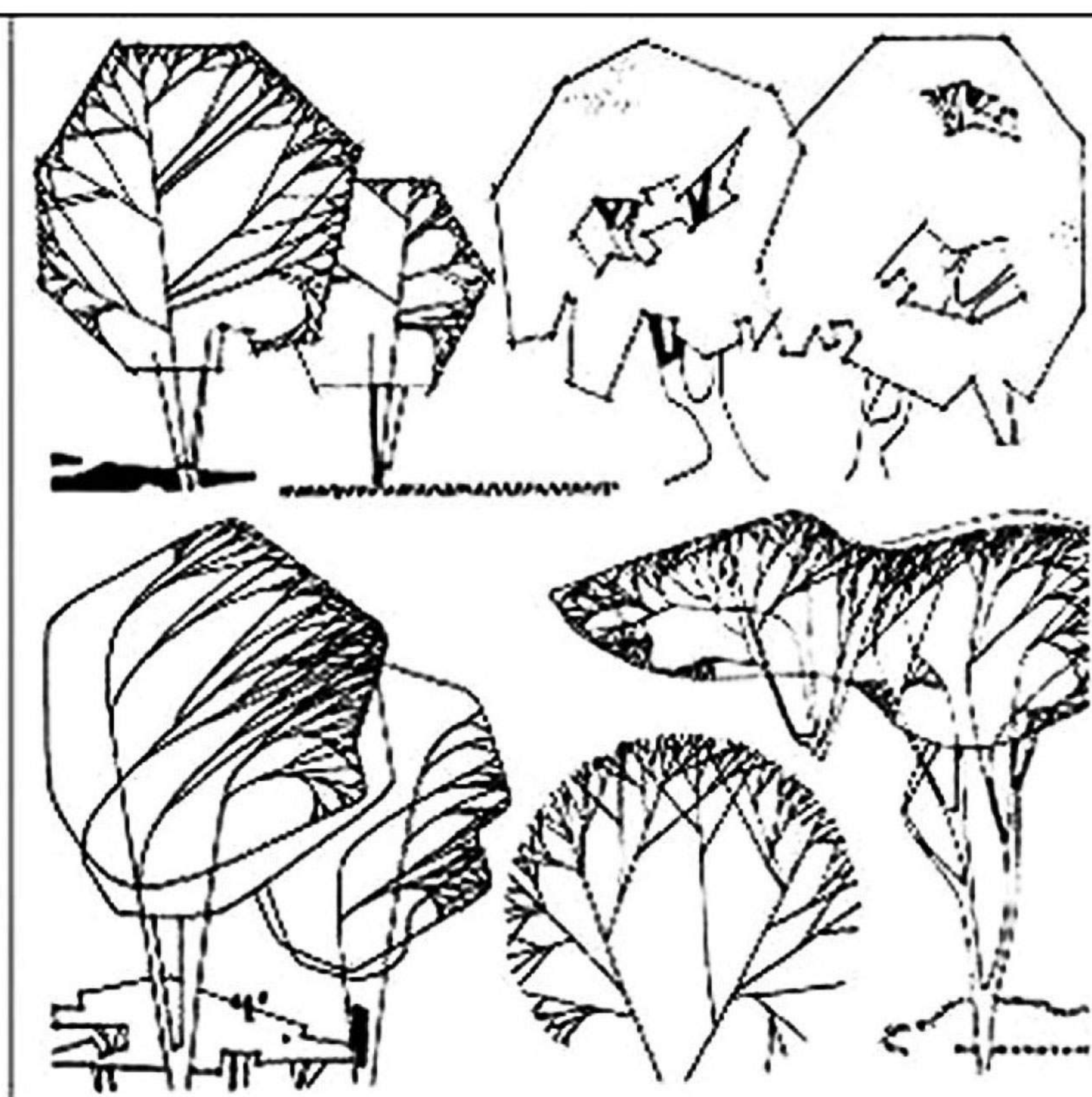


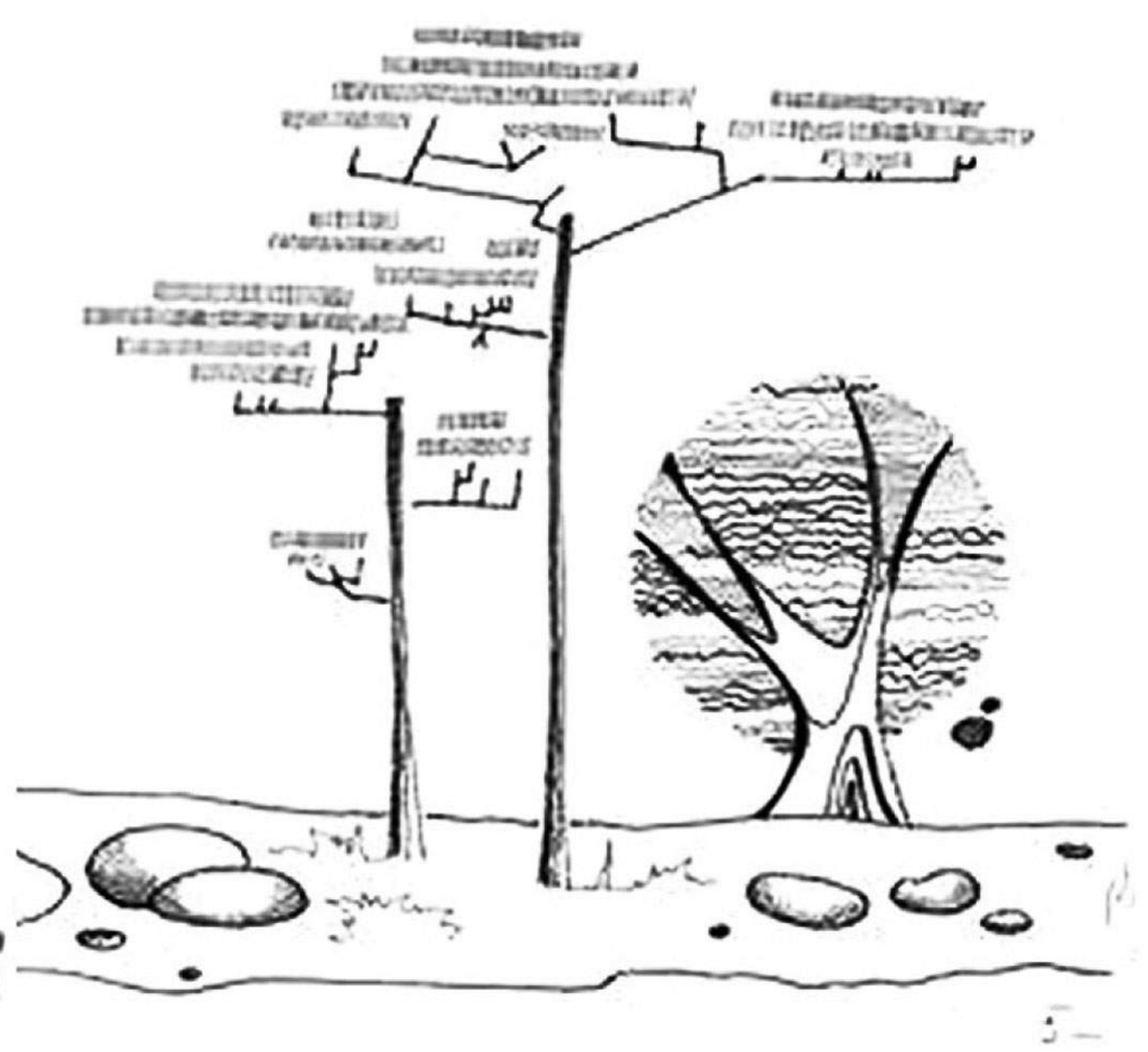
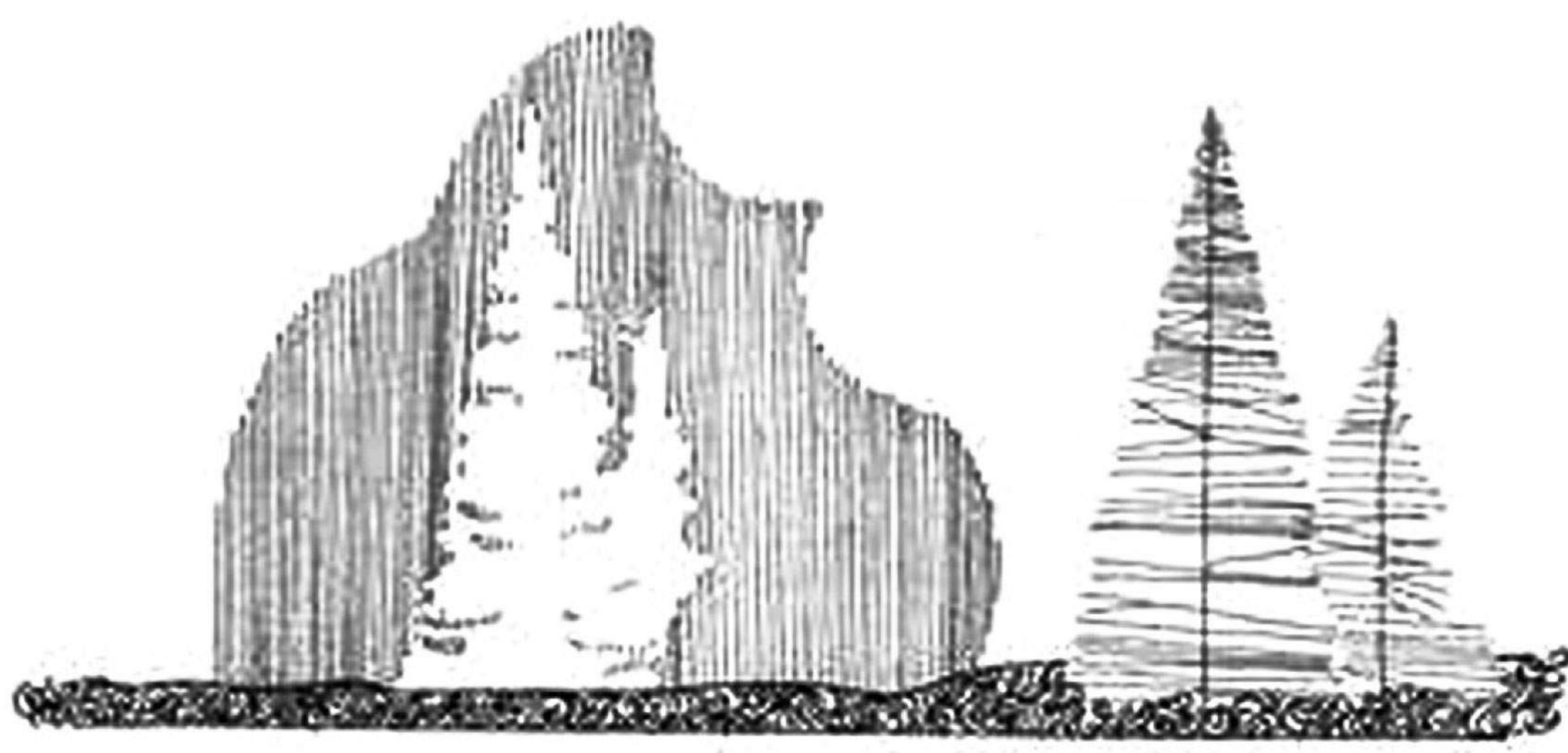
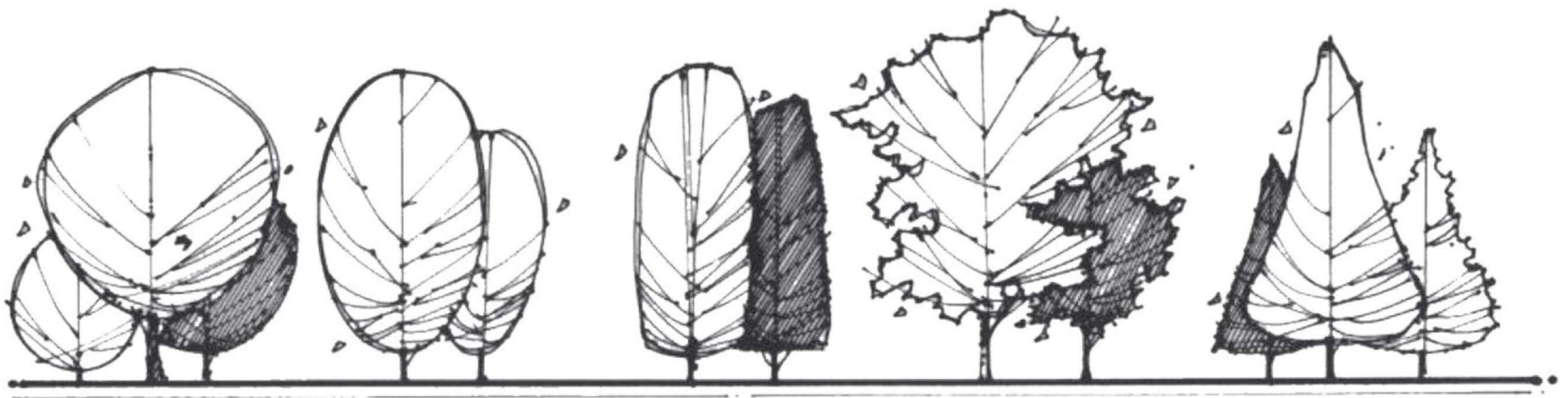
TREES IN PLAN



TREES







BUSHES

